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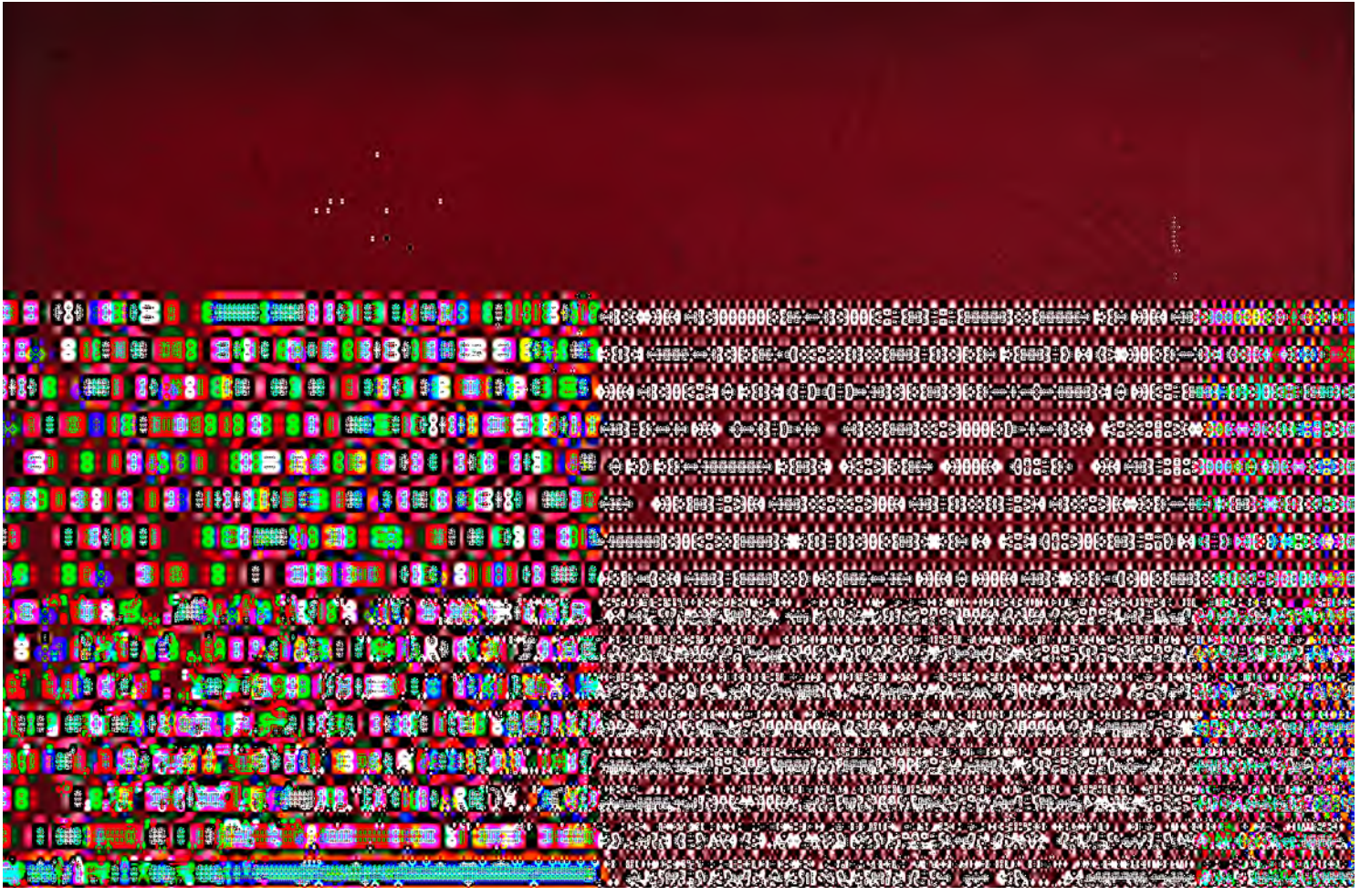

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THE

MUSICAL MANUAL;

CONTAINING

BOTH THE THEORY AND PRACTICE

OF

INSTRUMENTAL AND VOCAL MUSIC.

PARTLY BY

QUESTIONS AND ANSWERS,

AND

Elucidated by numerous Illustrations.

BY

BARTOLOMEO FONTANA,

PROFESSOR OF SINGING.

LONDON:
SIMPKIN, MARSHALL, AND CO.

1849.

BODLEIAN

THIS

MUSICAL MANUAL,

THE RESULT OF

SEVERAL YEARS EXPERIENCE BOTH ON THE

CONTINENT AND IN ENGLAND,

IS HERE

RESPECTFULLY AND FEELINGLY DEDICATED

TO THE HIGH MERIT

OF

MRS. JOSEPHA BENITA FREESTUN,

AND

COLONEL W. LOCKYER FREESTUN,

BY

THEIR EVER THANKFUL AND HUMBLE SERVANT,

The Author.

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PREFACE.

TASTE for music and its practice is now so generally spread, that we have thought a musical hand-book like this would be favorably received, both by artists and amateurs. Harmony being the complement of a good musical education, it cannot be denied that the accompanying and adapting to the Piano-Forte of operatic and orchestral compositions, together with a facility in transposing, are becoming more and more indispensable to the ever increasing class of Pianists. Indeed, in the present state of the musical art, both artists and amateurs would deprive themselves of many sources of intense delight, were they not thoroughly acquainted with the principles of the art of singing and the science of harmony.

As singing has become the greatest attraction of the drawing-room, being in fact a natural instrument, and the most beautiful and impressive of all, the author has endeavoured to pave the way for beginners, by setting down the best rules both for

developing this delightful organ with appropriate exercises, and preserving it when once formed.

Since the beginning of the present century, many methods for singing, and many treatises on harmony and accompaniment have been published. But their inconvenient size, coupled with their exorbitant price, have placed them out of the reach of most amateurs and artists.

The author, therefore, hopes this present compressed hand-book, compiled from the best sources, and according to the most sound musical doctrines and modern improvements, will greatly contribute to facilitate both the art of singing, and the science of harmony, besides enabling to analyze the great master-pieces of ancient and modern composers, and consequently, imitate their most sublime or graceful inspirations.

Finally, all those parents who should wish to assist themselves in the musical education of their children, will find in this Manual the means of regulating their practice, and also forwarding their progress in the absence of the master.

INTRODUCTION.

ANCIENT AND MODERN MUSICAL NOTATION.

Music is one of the Fine Arts, before being a science; — as an art, it must have material ways and artificial means: hence instrumentation and its practice. Music is the poetical language of the soul;—as a language, it must have an alphabet and other graphical signs, to recall to mind the charming but fleeting impressions of song and harmony: hence its scale, and nomenclature.

The first shepherd who cut a reed in the rudest shape of a flute, was the inventor of music; but singing must have been almost as ancient as mankind;—every human voice being capable of varying more or less its tones and modulations. Thus, man sang long before singing could be reduced to a practical art. Harmony or concord in music, is said to have been invented by Hyagnis of Phrygia, 1506 B. C. Yet vocal chorusses appear to have been invented at Athens, much later, 508, B. C. Notwithstanding these two facts attested by the Arundelian

Marbles, nothing remains to us as to the ancient musical notation of the Greeks, and subsequently the Romans. The celebrated Melopæia, or Theatrical chorusses, was used more to give rest or effect to the actor's utterance, and to increase the power of declamation, than that of distinct music; at all events, their musical notation must have been very imperfect; or else, how is it that out of so many master-pieces of almost all kinds that have been handed over to us, not a single one should remain of the simple or compound music of antiquity?

As a connecting link, between ancient and modern times, christianity began to charm mankind after regenerating it. Its humble and grave spirit had adopted a sort of solemn, slow, and plain singing, called chaunting, in English, and *plain chant* in French, most likely unknown to the Greeks and the Romans, but which, like many other christian rites, originated from the Jews. As early as the year 690, after Christ, we perceive that Christian Psalmody was already noted down by the means of the six following sign-letters:—C, D, E, F, G, and A; then, all irrational as it appears, though the seven primitive notes were already known, the C was used for two notes, that is,—the 1st and the 7th. But at a later period, the letter B was added by some, and even H by others, instead of the second C. Then the gamut or scale had a distinct sign letter for each of the seven keys or notes.

From that time, the said musical notation spread

in Europe, and has been ever since retained in England, if not for the written signs, at least for their names; viz:—C, D, E, F, G, A, and B.

It was Guy D'Arrezzo, a celebrated Benedictine Monk, in Italy, who, about the year 1022,* added the seventh sign-letter. Many Authors and Dictionaries ascribe to him, also, the change of the above sign-letters into the appellation:—

Ut, re, mi, fa, sol, la, and *si;*

which names were taken from the first syllables of the ancient Latin hymn,—

Ut queant laxis
Resonare fibris,
Mira sanctorum
Famuli tuorum, &c,

and which ever since have been in use on the continent, excepting the first one, which the Italians changed for the soft syllable *do,* for the sake of euphony. Until lately, the French kept in general the truly primitive *ut.* Here the strange fact must be remarked, that *la* and *si* answer to the sign-letters—A and B; and that

do, re, mi, fa, sol,

answer to—C, D, E, F, G.

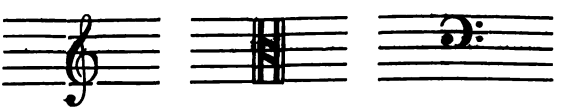
It then appears that the sign-letters were originally written down on the paper; which process must

* Contrary to the records and opinions prevailing in Italy, some authors, among whom Dufresnoy and Blair, only ascribe to Guy D'Arezzo the invention of the first six notes.

have been considerably tedious, and made the writing and reading of music quite a hard task. Ever since Guy D' Arezzo, we see the sign-letters exchanged for black dots and other notes, only keeping the names of the said letters. But of course, to distinguish them, they were written on or between several Horizontal lines, called the stave in English, *scala* in Italian, *portée* in French; which lines were subsequently reduced to four in number, and are now fixed at five.

Finally, however, out of the seven sign-letters, three were preserved as landmarks, but for another purpose; one of which being written down at the beginning of each interval, (they were only three when there were four lines) gave to the following notes their respective names and value. These three landmarks were justly called, from the French, clefs or keys, (*chiavi* in Italian) opening, as it were, the different musical or diatonic rooms, upon the same stave, to save space and time. But their characters or signs no longer partook of the Greek or Roman letters; they were most whimsically and mysteriously distorted, and mingled with the same Gothic letters which generally prevailed during the middle ages.

SOL CLEF. TENOR CLEF. FA CLEF.



As to the etymology of the word gamut, *gamme* in French, and *scala* in Italian, some authors affirm

that it came from the C, which being the 3rd letter in the Roman Alphabet, might have led to a mistake for the 3rd letter of the Greek, which is gamma—G; or for the Greek C—*kappa*, which looks somewhat like the latin word *gamma*. But the fact is, that the soft and sonorous name *gamma*, though the last letter of the scale, is quite sufficient to justify its being preferred to name the gamut; just as the continent of America did not take its name from its first discoverer.

Guy D'Arezzo also invented signs and names to express the value of the notes; at all events, he completed them, by inventing the maxim, long, breve, semi-breve, signs and names. But, to whatever extent modern music is indebted to that great man, either for notation or theory, still, music seems to have long slumbered, being lulled by the slow and grave Church music, till the age of the Medicis and Leo the 10th. Then musicians began to find out, by their successive researches, that music was a most deep and rich mine, whose treasures had been hitherto but superficially known, if not almost concealed for ages. Then, time or measure began to be better regulated and kept, for either melody or harmony. Then, emerging from the swaddling clothes of Psalm singing, the modern compositions acquired brilliancy from a more rapid succession of sound and animation, and from varying the intensity of the same. Then, indeed, music began to be both an art and a science.

As a proof that musical time or measure was but

imperfectly kept before the latter period, some authors have observed that the corrupt Latin or transitory language, known at that time as *langue Romane*, and which was more accentuated than prosodical, did powerfully assist in establishing the different degrees of time or measure. We merely give a passing notice of the supposed association.

Thus, to sum up, musical notation, such as known and used now-a-days, has undergone two complete transformations, before being ultimately and definitely fixed :—

1stly,—it was noted down by the sign-letters (at first 6, then 7.)

2ndly,—by dots or notes, placed upon or between several horizontal lines, reduced to four, and subsequently carried to five.

PHYSIOLOGY OF MUSIC.

Among the five senses or chief faculties of the human organization, that of hearing transmits to our brain, through the tympanum of the ear, the most pure and sublime sensations; nay, it is the only pleasure we can indulge in, thoroughly and harmlessly. Thus, in all times and countries, music has been properly used and regarded as a most influential means of civilization. Witness the marvellous stories of Orpheus, Amphion, and Linus, &c.; and also the ancient and modern communities, where it was or still is made a part of national education. The first

poets used it; the first legislators, and philosophers, acknowledged or applied its power. We find in the holy scriptures numerous testimonies in favour of this soul-stirring, and we may say divine art, not only for the worship of God, but for the description of a celestial life, of which it is but the foretaste.

Men's manners were softened in proportion as they knew music.

"*Emollit hominum mores, nec sinit esse feros,*" is more true of music than of literature; for music cannot demoralize. But, if music paved the way to civilization, this latter, in its turn, has reacted upon music. So, music is cultivated according to civilization.

The musical compositions of the 15th and 16th centuries are as superior to the scanty remnants of the middle ages, as they are excelled by the master-pieces of the last and present century. Mozart, Rossini, and Weber, are towering among many geniuses, just as Michael Angelo, Raphaele, and Rembrandt, the admirable painters, to whom they may be respectively compared, as to the style and spirit of their compositions.

That music has attained its highest degree of perfection, we do not mean to affirm. Musical compositions are as much unlimited as literary ones. The scale or gamut, like the alphabet of any language, may give rise to infinite combinations. Though new master-pieces are becoming more and more scarce, still public taste improves every day. The art spreads, and good music is more and more appreciated.

DEFINITION.

Music, as an art and a science, requires both practice and theory; and the earlier both are applied to it, the surer its attainment becomes; when beginning too late, a grown up votary will hardly ever rise above mediocrity.

Music, as to sound, is divided into melody and harmony. Melody is the succession of single sounds or notes, whether uttered in unison by one or several voices,—one or several in struments Harmony is the simultaneous emission of several sounds or notes, making a pleasant impression, according to certain peculiar laws of concord or discord. For, attraction and repulsion seem to prevail in nature. Besides, it is not the least singular similarity, that there are seven primitive colours, as well as seven primitive notes. Attraction, especially, is indeed the great principle of music. Since any single tune or air, sung in unison, is a melody, and several notes or sounds, sung simultaneously, constitute harmony, it follows then, that melody is the earliest and easiest part of music, either sung or played; as proved by the untutored savage and villager, in their most primitive and rude strains, either in their love or war songs. Melody, like poetry, was born first; harmony, like philosophy, is the result of ages, and the combination of experience. Thus, we must be superior to the ancients in harmony; thus, also, it

requires more training and study to understand and appreciate harmony than melody.

The effect of melody being more superficial and less intense, better suits an ardent and lively people. So, melody has been brought to perfection by the Italians; whilst harmony, with less brilliancy, penetrates more deeply into the sensorium, consequently suits best the genius of a slow and contemplative nation. Hence Germany is essentially harmonic. However, the greatest musical composers of these two nations have happily blended both melody and harmony in their works and Rossini is indeed the most profound harmonist as he is the most brilliant melodist.

But, how is it that other nations have not made the same progress in harmony, though each of them seems to have its peculiar melody? The answer is obvious and twofold. Either those nations are not contemplative enough, or, from the nature of their soils or political constitutions, they have been constantly engaged in some more stern pursuits.

This leads us to attempt the refutation of a general prejudice, which has retarded the advancement of music, and which people might suppose we partake, when we speak of natural abilities.—A very early education has the greatest share of them. It is said: music is like poetry, a gift of heaven—an innate faculty. To which we answer: the ear being a elicate sense, resting upon a most thin and sensitive mbrane, (the tympanum) can be improved from earliest infancy; otherwise, it soon grows ob-

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talent will rise. Prepare and unfold all your organs when soft, or before they have grown too hard.

As to those persons intended for the Opera, their whole youth and constant exertions will not be too much; they have so many things to practice, learn, and study. They must become artists the more brilliant because of the composite order. They must bring into action and display all the faculties of their soul, mind, and body; and to attain the first rank—to gather wreaths of bays, and crowns of gold,—many must be their acquirements, and long their labours. So as the successful Athlet of yore,

"*Abstinuit venere et vino, sudavit et alsit.*"

Before we conclude these observations, let it be understood that we speak too much from experience, not to admit of different aptitudes between children of the same age or family. All organizations, and all minds are not alike, even in the most favoured countries; nor are all their soils alike. But the soil, long deprived of the sun, produces little or nothing; whilst the early and continuous action of that vivifying luminary produces fine crops, even in middling grounds. Thus, early musical education is the warmth that brings all musical vegetation to its fullest development and perfection, each in its genus.

OF THE METRONOME.

Before the invention of the metronome by Maelzel, a celebrated mechanician in the beginning of this century, the unity of movement could but imperfectly be observed, when a composition was executed in the absence of the author. Thanks to this ingenious regulator of musical time, either in London or in Paris, at Milan, as at Moscow or Florence, the same piece is executed with an identical movement. To which purpose, it is sufficient for the author to have marked, after the movement or time, to what number or degree of the tree or pendulum of the metronome the performer is to place the moveable counterweight, that can be raised or lowered along that tree.

Should then a composition bear this mark,—

ALLEGRO 𝅗𝅥 = M. 114,

that means that each time or measure shall be filled by the value of a semi-breve. Now, the longer will the value of the figure or note be, which is never omitted to be written before the abbreviation M. (for metronome) when followed by such a high number as 114, as in the above instance, the quicker the

movement will be. The reverse will take place, if, for instance, a quaver precedes the number 57, as,—

LENTO ♪ = M. 57.

Then, the moveable weight being placed about the second third or the two-thirds of the tree or vertical pendulum, the metronome (which beats every time with rather a strong intensity) slackens its movement; so that every semi-minim being beaten, takes as much time as the semi-breve M. 114 *allegro*, stated before.

The metronome must be used only during the first weeks of musical studies, or in order to know exactly which is the movement given by the author to the piece about to be executed. For it would be submitting to the mere part of an automaton, to follow the cool and regular beating of the metronome, during the whole course of the execution of any piece that is not for the vocal study or the practice of beginners. Finally, it would be stifling the artist's or player's inspiration, by assimilating his free will to the too monotonous division of musical time.

TRANSLATED

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ELEMENTARY PRINCIPLES OF MUSIC,

By Question and Answer.

LESSON I.

OF SOUND, AND MUSICAL CHARACTERS OR SIGNS.

Q. WHAT is Music?

A. Music is a fine art which excites a pleasing sensation through sound.

Q. How is sound produced?

A. Sound originates from the shock of two bodies or substances, putting the air in motion, through which it reaches the sense of hearing.

Q. Into how many sorts is sound divided?

A. Into two sorts, viz.: indeterminate or non-musical, and determinate or musical.

Q. What is the indeterminate or non-musical sound?

A. That which arises from a speaking voice, from the fall of a heavy body, from a clap of thunder, &c.

Q. What is the determinate or musical sound?

A. That which by a determined intonation, results from a singing voice, a tube, a tight string, a bell, &c.

Q. What are the limits of musical sound, from the low or grave, to the high or acute?

A. Those limits which exist between the utmost extent of voices and instruments.

Q. What does the succession or duration of various musical sounds, severally combined, produce?

A. Melody.

Q. What is produced by the simultaneous combination of musical sounds more or less agreeable?

A. Harmony.

Q. How is sound recorded?

A. With certain characters known by the name of notes.

Q. How many notes are there, and what are their names?

A. Seven: *do, re, mi, fa, sol, la, si*—in Italian.
or C, D, E, F, G, A, B—in English.

Q. Upon what sign are the notes placed?

A. Upon a collection of five parallel lines, called the Stave, (*portée* in french, and *rigo* in italian,) having four spaces or intervals between the lines. See table. (A. 1.)

Q. Are there other lines to increase the number of the lines and spaces of the stave?

A. Yes, there are additional short lines or ledgers, put either above or below the stave. (A. 2.)

Q. Can the said seven sounds be repeated, upwards, or in the high, and downwards, or in the low?

A. Yes; as for instance: *do, re, mi, fa, sol, la, si, do, re, mi, fa,* &c., towards the high or acute. Or else; *do, si, la, sol, fa, mi, ra, do, si, la, sol,* &c., towards the low or grave.

Q. How will the acute sound be distinguished from the grave?

A. According to the position of the notes, either upon the lines, or within the spaces, or among the ledgers.

Q. From which line or space does the reckoning of notes begin?

A. From the under line or space, proceeding upwards.

LESSON II.

FIGURES AND THEIR RESTS.—SECTION 1ST.

Q. How many figures or notes of different value are there?

A. There are eight commonly used in modern music.

Q. Which are they?

A. The breve, the semi-breve, the minim, the crochet, the quaver, the semi-quaver, the demi-semi-quaver, and the half-demi-semi-quaver.

Q. How is the breve represented?

A. In the shape of a rectangle. (A. 3.)

Q. How is the semi-breve?

A. In the shape of an o (A. 4.)

Q. How is the minim?

A. As an ○ with a tail or bar appended to it. (A.5.)

Q. How are the other figures?

A. The crotchet (*semi-minim*) with a full dot and tail. (A. 6.)

The quaver (*croma*) like a crotchet, and a sloping line above or under. (A. 7.)

The semi-quaver (*semi-croma*) like the crotchet, and two sloping lines above or under. (A. 8.)

The demi-semi-quaver (*biscroma*) like the crotchet, and three sloping lines above or under. (A. 9.)

The half-demi-semi-quaver (*semi-biscroma*) like the crotchet, and four sloping lines above or under. (A. 10.)

SECTION 2ND.

Q. How many minims, crotchets, quavers, semi-quavers, demi-semi-quavers, and half-demi-semi-quavers, taken separately, will form the value of a semi-breve?

A. It requires 2 minims, 4 crotchets, 8 quavers, 16 semi-quavers, 32 demi-semi-quavers, and 64 half-demi-semi-quavers. (A. 11.)

Q. How many crotchets, quavers, semi-quavers, demi-semi-quavers, and half-demi-semi-quavers are required respectively to form the value of a minim?

A. It requires 2 crotchets, 4 quavers, 8 semi-quavers, 16 demi-semi-quavers, and 32 half-demi-semi-quavers. (A. 12.)

Q. How many quavers, semi-quavers, demi-semi-quavers, and half-demi-semi-quavers are required to make up a crotchet?

A. It requires 2 quavers, 4 semi-quavers, 8 demi-semi-quavers, and 16 half-demi-semi-quavers. (A.13.)

Q. How many semi-quavers, demi-semi-quavers, and half-demi-semi-quavers are required to make up the value of one quaver?

A. It requires 2 semi-quavers, 4 demi-semi-quavers, and 8 half-demi-semi-quavers. (A. 14.)

Q. How many demi-semi-quavers, and half-demi-semi-quavers are required to make up the value of one semi-quaver?

A. It requires 2 demi-semi-quavers, and 4 half-demi-semi-quavers. (A. 15.)

Q. How many half-demi-semi-quavers, are reqiured to make the value of one demi-semi-quaver?

A. It requires 2 half-demi-semi-quavers. (A. 16.)

SECTION 3RD.

Q. Are there signs for rest or non utterance, equivalent to the above figures?

A. Yes, each figure has its own corresponding rest.

Q. Is there any such sign of a still greater value?

A. Yes, a thick, vertical dash, across three lines of the stave stands for 4 *battute* or beats of rest. (A.17.)

Q. How is the rest of the breve marked?

A. By a thick, horizontal dash that joins any two neighbouring lines of the stave. (A. 18.)

Q. How is the rest of the semi-breve marked?

A. By half the above dash touching only the lower part of a line of the stave. (A. 19.)

Q. How is the rest of the minim marked?

A. By a similar dash to that of the semi-breve, but touching only the upper part of a line. (A. 20.)

Q. How is the rest of the crotchet marked?

A. As a figure 7 reversed. (A. 21.)

Q. How is the rest of a quaver marked?

A. Like the figure 7 traced vertically. (A. 22.)

Q. How is the rest of a semi-quaver marked?

A. Like a 7, with one more cross bar; also with the letter *r*. (A. 23.)

Q. How is the rest of a demi-semi-quaver marked?

A. Like a 7, with two more cross bars; also with a dotted *r*. (A. 24.)

Q. How is the rest of the half-demi-semi-quaver marked?

A. Like a 7, with three more cross bars; also with a double dotted *r*. (A. 25.)

Q. Have the aforesaid rests any particular name?

A. Yes; the rest of the semi-breve is called *battuta:* that of the minim is called half *battuta; or mezza battuta:* that of the crotchet is called a 4th, or *quarto:* that of the quaver is called half-fourth, or an 8th, or *ottavo:* that of the semi-quaver *respiro,* or a 16th, or *sedicesimo:* that of the demi-semi-quaver is called a 32nd, or *trentaduesimo:* and that of the half-demi-semi-quaver is called a 64th, or *sessantaquatresimo.*

LESSON III.

OF THE SINGLE AND DOUBLE DOT.—SECTION 1ST.

Q. What is the effect of the dot, put after any note?

A. It adds to the preceding note half the value of the same.

Q. What will then be the value of a dotted semi-breve?

A. It will be worth three minims. (A. 26.)

Q. What is the value of a dotted minim?

A. Three crotchets. (A. 27.)

Q. What is the value of a dotted crochet?

A. Three quavers. (A. 28.)

Q. What is the value of a quaver with the dot?

A. Three semi-quavers. (A. 29.)

Q. What is the value of a dotted semi-quaver?

A. Three demi-semi-quavers. (A. 30.)

Q. What is the value of a dotted demi-semi-quaver?

A. Three half-demi-semi-quavers? (A. 31.)

SECTION 2ND.

Q. Are there instances in which the note is followed by two dots?

A. Yes.

Q. What is the value of the second dot?

A. The second dot is worth the half of the first.

Q. Give an instance of it?

A. Suppose a semi-breve followed by two dots, it will be worth three miuims and one crotchet. (A.32.)

Q. What is the value of a minim, followed by two dots?

A. It is worth three crotchets and one quaver. (A. 33.)

Q. What is the worth of a crotchet with two dots?

A. It is worth three quavers and a semi-quaver. (A. 34.)

Q. What is the worth of a quaver with two dots?

A. It is worth three semi-quavers and one demi-semi-quaver. (A. 35.)

Q. What is the worth of a semi-quaver with two dots?

A. It is worth three demi-semi-quavers, and one half-demi-semi-quaver. (A. 36.)

LESSON IV.

OF THE LEGATURA (BIND OR TIE.)

SECTION 1ST.

Q. What is the legatura?

A. The legatura is a curve line put above or under two notes of the same name, and of equal or less value.

Q. What is then its effect?

A. It causes only the first of two notes to be struck, retaining the second for its whole value.

Q. Give an instance, with the figures?

A. Suppose two *fa*, the one a minim, and the

other a crotchet; strike the first only, and retain the second; just as if the whole were a dotted minim. (A. 37.)

Q. Give, also, an instance with two notes of equal value?

A. Suppose two quavers joined by the legatura or tie, then you must strike only a single crochet. (A. 38.)

Q. Does the legatura produce other effects?

A. Yes; when the curve line is found above or under several notes of different names, then it serves to join the different sounds without interruption.

LESSON V.

OF THE CLEFS OR CLIFFS, (*Chiavi* IN ITALIAN.)

SECTION 1ST.

Q. What is understood by the term clef?

A. It is a sign which serves to fix the names of the notes.

Q. How many sorts of clefs are there?

A. Three sorts, viz.:—those of *do* or C, of *sol* or G, and of *fa* or F.

Q. How many clefs of *do* are there?

A. Four; they are called *soprano, mezzo soprano, contralto,* and *tenore.*

Q. Where is the clef of *soprano* placed?

A. Upon the first line. (See Table B. No. 1.)

Q. Where is the clef of *mezzo soprano* found?

A. On the second line. (B. 2.)

Q. Where does the clef of *contralto* stand?

A. On the third line. (B. 3.)

Q. Where is the clef of *tenore* placed?

A. On the fourth line. (B. 4.)

Q. Why are these called clefs of *do?*

A. Because each of them gives the name of *do* to all the notes that are found on the same line.

Q. How many, and which are the clefs of *sol?*

A. There is only one, which is commonly called the *violin* clef.

Q. On which line is it placed?

A. Upon the second line. (B. 5.)

Q. Why is it called the clef of *sol?*

A. For the same reason as stated before for the clefs of *do.*

Q. How many and which are the clefs of *fa?*

A. Two; they are called *bass* clef and *baryton* clef.

Q. On which line is the *bass* clef placed?

A. On the fourth line. (B. 6.)

Q. On which line is the *baryton* clef placed?

A. On the third line. (B. 7.)

Q. Why are they called clefs of *fa?*

A. For the same reason as stated before for the clefs of *do* and *sol.*

SECTION 2ND.

Q. What is the way of naming the notes in succession?

A. By passing from one line to the next space.

Q. Give an example of ascending notes?

A. Taking the *violin* clef, which is placed on the second line, then each note upon the same line is *sol;* next, that in the second space of the stave is the *la;* on the third line the *si;* in the third space the *do;* on the fourth line the *re;* in the fourth space the *mi;* on the fifth line the *fa;* above the fifth line the *sol;* above again, with a small line crossing its head, the *la;* and with the small line under its head, the *si;* and so on. (B. 8.)

Q. Let us have now an example of descending notes?

A. Now, taking the clef of *fa* placed on the fourth line, each note on the same line is *fa;* in the third space will be the *mi;* on the third line the *re;* in the second space the *do;* on the second line the *si;* in the first space the *la:* on the first line the *sol;* under the first line the *fa;* lower still, with a small line crossing its head, the *mi;* and with the small line over its head, the *re;* and so on. (B. 9.)

Q. Is there any difference whether you proceed upwards or downwards?

A. No; because the name of each note, once the clef being prefixed, is determined by the line or space or ledger, whatever other circumstances may be.

Q. Can you point out any note, beginning from the bass clef, that may correspond with as many other notes as there are clefs?

A. Certainly; I take for instance the *do* over the

stave, having a small line across its head, and belonging to the *bass* clef; and I see that it corresponds to the *do* of the *baryton* on the fifth line, as well as to the *do* of the *tenor* on the fourth line; to the *do* of the *contralto*, on the third line; and to the *do* of the *mezzo soprano*, on the second line; or to the *do* of the *soprano* on the first line; or else to the *do* of the *violin* under the stave, with a dash through its head. (B. 10.)

Q. How many degrees proceeding upwards is one clef nore acute than another?

A. Three degrees; or, an interval of a third.

Q. Give some examples of it?

A. Starting from the *bass* clef with *fa*, on the fourth line, I see that the same line will give *la* in the clef of *baryton*; *do* in that of *tenor*; *mi* in that of *contralto*; *sol* in that of *mezzo soprano*; *si* in that of *soprano*; and *re* in that of *violin*. (B. 11.

Q. Which are the clefs least used?

A. Those of *mezzo soprano* and *baryton*.

Q. How many are the clefs altogether?

A. They are seven.

Q. Is there any particular term comprising the seven clefs?

A. Yes; there is the term—*setticlavio*, which might be rendered by septiclave.

SECTION 3RD.

Q. To which instruments or voices does each of the above clefs serve?

A. The clef of *sol* serves for singing, also for the violin, alto or viola, violoncello, piano-forte, flute, oboe, clarionet, English-horn, French-horn, and trumpets.

Q. To which instruments does the clef of *fa* on the fourth line serve?

A. For singing bass, piano-forte, double bass, violoncello, bassoon, trombone, and kettle-drums.

Q. What is the use of the *soprano* clef?

A. It serves only for singing.

Q. Which is the use of the *contralto* clef?

A. For singing and the alto.

Q. What is the use of the *tenor* clef?

A. For singing, the violoncello, and bassoon.

Q. Into how many classes may all instruments be divided?

A. In four classes:—those of touch, of bow, of wind, and of percussion.

Q. Which are the instruments of touch?

A. The harpsichord, piano-forte, and the finger organ.

Q. Which are the bow instruments?

A. Violin, alto, violincello, and double-bass.

Q. Which are the wind instruments?

A. The piccolo, fife, flageolet, german flute, oboe, clarionet, English-horn, French-horn, bassoon, hunting-horn, trumpets, trombone, and cornet-à-piston, or cornopean.

Q. Which are the percussion instruments?

A. Kettle-drums, harmonica, triangles, &c.

Q. Are there other instruments that are not indispensable to an orchestra or band?

A. Yes; and these are instruments *da pizzico;* that is, pinched instruments, such as the harp, guitar, mandoline, &c.

LESSON VI.

OF EQUAL AND UNEQUAL TIMES.—SECTION 1ST.

Q. What is meant by the word *time*?

A. It means, the dividing by equal intervals of time, the several parts of a musical piece.

Q. How many sorts of times are there?

A. Two; viz.:—equal and unequal times.

Q. What are the equal times?

A. Those which are divided in two or four parts; such as—common time, twelvefold crotchet, twelvefold quaver, double minim, double crotchet, sixfold crotchet, and sixfold quaver.

Q. Which are the unequal times?

A. Those which are divided into three parts; as treble minim, treble crotchet, treble quaver, nine-fold crotchet, nine-fold quaver, &c., &c.

SECTION 2ND.

Q. How is common time marked?

A. With a capital C.

Q. Into how many parts is it divided?

A. In four parts: that is—4 crotchets, or any other equivalent figures. (B. 12.)

Q. How are these four parts to be beaten?

A. Two parts beaten down, and two parts lifting up the hand.

Q. Are they all discernable in the same degree?

A. No; the first and third are stronger, or require more stress; and the second and fourth are weaker, or less marked.

Q. What is the whole of these four parts called?

A. A bar, or measure (*battuta* in Italian.)

Q. How is a bar or measure divided from the next?

A. By a vertical line, also called bar, (*stanghetta* in Italian) which crosses the whole stave.

Q. Is the same vertical bar used to divide other times or measures?

A. Yes.

Q. What sign represents the double minim time?

A. The double minim, otherwise called cathedral time, (*tempo a cappella*) is marked with a 2, and also with a C crossed vertically.

Q. Into how many parts is it divided?

A. In two parts or times; viz.:—two minims, or any other equivalent notes. (B. 14.)

Q. How are they beaten?

A. The one down and the other up.

Q. Which of the two is the stronger, or more marked?

A. The first; as said before.

Q. Are there instances of two measures being contained in one bar, through a whole piece of music?

A. Yes; in the ancient music for singing it frequently occurs, that of 4 minims, included between 2 bars, the first is beaten down, the second up; the third down, and the fourth up.

Q. Is it not possible to find a more appropriate name and sign, or a simpler way of beating and pointing those four minims?

A. Yes; it might be called—common time of minims, and marked with an O having a line drawn through it vertically, and may be therefore beaten in four parts, viz.:—two down and two up. (B. 15.)

Q. What is the sign of the double crotchet time?

A. A 2 with a 4 under it.

Q. Into how many beats is it divided?

A. Into two beats, equivalent to 2 semi-minims, or other notes of the same value. (B. 16.)

Q. How are they beaten?

A. The one down, the other up.

Q. Which of the two is the stronger beat?

A. The first.

Q. How is the sixfold crotchet time marked?

A. With a 6 and a 4 under it.

Q. Into how many beats is it divided?

A. Into two; or two dotted minims, or any other equivalent notes. (B. 17.)

Q. How are they beaten?

A. The one down, the other up.

Q. Which is the stronger one?

A. The first.

Q. How is the sixfold quaver time marked?

A. With a 6 and 8 under it.

Q. How is it divided?

A. Into two parts, or two dotted crotchets, or any other notes of equal value. (B. 18.)

Q. How are they beaten?

A. One down, the other up.

Q. Which of the two is the strongest beat?

A. The first.

Q. How is the twelvefold crotchet-time marked?

A. With a 12 and a 4 under it.

Q. How is it divided?

A. Into four beats, or four dotted minims, or other equivalent figures. (B. 19.)

Q. How are they beaten?

A. Two down, and two up.

Q. Which are the stronger, and the weaker beats?

A. The first and third are the stronger, and the second and fourth the weaker.

Q. How is the twelvefold quaver time represented?

A. With a 12 and 8 under it.

Q. How is it divided?

A. Into four beats, or four dotted crotchets, or other equivalent figures. (B. 20.)

Q. How are they beaten?

A. As the twelvefold crotchet time.

SECTION 3RD.

Q. How is treble or threefold minim time marked?

A. With a 3 and a 2 under it.

Q. Into how many beats is it divided?

A. Into three beats, or three minims, or other equivalent figures. (B. 21.)

Q. How are they beaten?

A. Two down, and one up?

Q. Which are the stronger beats?

A. Generally the first and the last are strong, and the second weak; but sometimes the two first are strong, and sometimes only the first.

Q. How is the treble crotchet time represented?

A. With a 3 and a 4 under it.

Q. Into how many beats is it divided?

A. Into three; or three crotchets, or other equivalent figures. (B. 22.)

Q. How are they beaten?

A. Like the treble minim time.

Q. How is the treble quaver time marked?

A. With a 3 and an 8 under it.

Q. Into how many beats is it divided?

A. Into three; or three quavers, or other equivalent figures. (B. 23.)

Q. How are they beaten?

A. Like the other treble times.

Q. How is the ninefold crotchet time represented?

A. With a 9 and a 4 under it.

Q. How is it divided?

A. Into three beats, or three dotted minims, or other equivalent figures. (B. 24.)

Q. How are they beaten?

A. One down, and one up.

Q. Which are the strong and the weak beats?

A. The same as in the treble time.

Q. How is the ninefold quaver time marked?

A. With a 9 and an 8 under it.

Q. Into how many parts is it divided?

A. Into three parts, or three dotted crotchets, or other figures of equal value. (B. 25.)

Q. How are they beaten?

A. Like the ninefold crotchet time.

SECTION 4TH.

Q. Why sometimes do we see the figure 2, and sometimes 4 or 8, put under the figure indicating the time?

A. Because the number put under, fixes the value of the notes which are to compose any given time.

Q. Give me an example?

A. Suppose the 9 over an 8, the upper figure shews that the ninefold quaver time requires 9 quavers, whilst the common time requires only 8.

Q. Is it the same with the other times?

A. Yes.

Q. How many times are there altogether?

A. Twelve.

Q. Which are the least used?

A. The treble minim, the sixfold crotchet, the ninefold crotchet, and the twelvefold crotchet time.

Q. Where is the time marked?

A. Immediately after the clef. (B. 26.)

LESSON VII.

THE SYNCOPE.

Q. What is Syncope?

A. Syncope is a middle note, between two or more notes, together equal to its own value, only the first of which being played and beaten, but the following being beaten, not played. As for instance; of a crotchet, a minim, and another crotchet, the minim shall be the syncope.

Q. Is there any other case when the syncope takes place?

A. Yes; two notes of equal name and value, having the tie or *legatura*, represent and produce the same effect as syncope. (B. 27.)

Q. Upon which beat is the stress of the syncope laid?

A. Upon the weaker beat, prolonging its sound upon the stronger beat.

Q. What is the result of it?

A. The result is that every syncope goes against time, and every succession of syncopated notes takes a movement contrary to the natural order of time.

LESSON VIII.

OF THE SUPERABUNDANT NOTES.

Q. What is meant by triplets or *terzine?*

A. Groups of three notes each, and over which a 3 is superposed.

Q. Give an example of it?

A. In common time a full bar or measure may be formed of five crotchets, if three of them do not exceed the value of two.

Q. How can three not exceed the value of two?

A. By accelerating the movement a little.

Q. Are there not things of the same kind called *sestine?*

A. Yes; then, six notes, with a 6 over them, denote that they are to be played in the time of four. Thus, in double crotchet time, a bar may be filled with ten semi-quavers, if six of them do not exceed the value of four.

Q. How then is this managed?

A. By accelerating the movement of each, as for the triplet. (B. 29.)

Q. Are there any other groups of superabundant notes?

A. Yes, viz.:—five for four, seven for four, nine for eight, and ten for eight.

Q. How are they to be played?

A. By accelerating the movement, as in the triplet, &c. (B. 30.)

LESSON IX.

OF ABBREVIATIONS.

Q. In how many ways is abbreviation marked?

A. In three ways, viz.;—with one or more thick dashes under or over the note; with slanting dashes across the stave, or with the word *simili* or *arpeggio*.

Q. What is the effect of one or more dashes over or under the note?

A. It makes the note to be beaten as many times as indicated by its value, and by the dash or dashes placed over or under it.

Q. Exemplify it with some musical figure?

A. A semi-breve, for instance, shall be beaten eight times, when it has one single dash over or under it. (B. 31.)

Q. Give another example?

A. A crotchet shall be beaten or struck up four times, when it has two dashes over or under. (B. 32.)

Q. Does the same take place with the other figures?

A. Yes; from the value of the note and the dash, the number of sounds will always be fixed.

Q. What is the effect of one or more slanting cuts on the stave?

A. It causes sometimes the two, sometimes the four or more preceding notes to be repeated.

Q. Give an explanation of it with the musical figures?

A. Suppose two minims following each other,

having two dashes under them; the addition of two slanting dashes will cause them to be repeated four times for each, making eight notes. (B. 33.)

Q. What happens when the term *simili* or *arpeggio* is placed on a number of notes, the one over the other?

A. It makes the notes to be executed in the same order in which they were written and arranged precedently. (B. 34.)

LESSON X.

OF THE EMBELLISHMENTS OR GRACES.

SECTION 1ST.

Q. How many sorts of graces are there?

A. Four, viz.:—the appogiatura, the gruppetto, the mordente, and the trillo or shake.

Q. What is the appogiatura?

A. It is a very small note preceding a common note, and which is generally found a little above or below the same.

Q. Is the appogiatura also found of more than one degree?

A. Yes; as of a third, fourth, or fifth, and is either above or below the note.

Q. What is the true value of the appogiatura?

A. Rigorously speaking, it has no fixed value by itself. But it appropriates to itself sometimes the

whole of the note that follows, sometimes the half, now one fourth, now one eighth, according to the little note that represents it.

Q. How does it take the whole value of the following note?

A. Suppose a dotted minim; the appogiatura will be worth a minim, and there will remain from the note only the value of the dot. (B. 35.)

Q. How does it take the half?

A. Suppose a crotchet; the appogiatura will be worth a quaver, and the remaining quaver will be kept for the note. (B. 36.)

Q. How does it take the fourth of the note?

A. Suppose a crotchet; the appogiatura will be worth a semi-quaver, and the three remaining parts will be kept for the note. (B. 37.)

Q. How does it take only the eighth part of the note?

A. Suppose a minim; the appogiatura will be worth a semi-quaver, and the other seven parts will remain for the note. (B. 38.)

Q. Must these appogiaturas be confined to the aforesaid values?

A. Yes; if we want to obtain a precise execution.

Q. What is required for the effect of the appogiatura?

A. The binding it to the note, and giving it greater strength or stress, as implied by the word *appogiatura*.

SECTION 2ND.

Q. What is the gruppetto?

A. It is a knot of small notes that precede any note.

Q. How many notes form the gruppetto?

A. Generally three.

Q. In what way?

A. For instance:—the gruppetto preceding a *do*, shall be formed of *re, do, si;* or, *si, do, re.*

Q. What is the gruppetto formed of *re, do, si,* called?

A. Gruppetto downwards. (B. 39.)

Q. What is the gruppetto formed of *si, do, re,* called?

A. Guppetto upwards. (B. 40.)

Q. Can the gruppetto be formed of 4 little notes?

A. Yes.

Q. In what way?

A. Suppose two notes, *do, mi,* with a gruppetto in the middle, it will be formed of *re, do, si, do;* or *si, do, re, do.* (B. 41.)

Q. Give another example?

A. Suppose a *do* dotted crotchet and a *re* quaver, the gruppetto that is between these two notes shall be made out of the value of the dot, jointly with the first note. (B. 42.)

Q. Is there a way of marking it out otherwise than with small notes?

A. Yes; there is a sign put horizontally over or under a note, or between two notes. (B. 43.)

Q. How is it executed?

A. With exact neatness and rapidity.

Q. Is it always joined to the note?

A. Yes; so that the gruppetto and the note may form a whole.

SECTION 3RD.

Q. What is the mordente?

A. It is the re-union of two small notes preceding a common one?

Q. In what way?

A. Suppose a *do;* the two small notes will make *do, re,* or *do, si,*—which, joined to the note, will make *do, re, do;* or, *do, si, do.* (B. 44.)

Q. Is it done otherwise?

A. Yes; for instance:—a *do,* the mordente may be *si, re,*—which makes *si, re, do.* Suppose a *mi,* the mordente may be *do, re,*—which makes *do, re, mi.* (B. 45.)

SECTION 4TH.

Q. What does the term shake or trillo mean?

A. It means a repetition of only two notes, which succeed each other with the greatest rapidity.

Q. How, and where is it marked?

A. It is marked with the letter *t* and a little tail, and put either upon or under any given note. As for instance:—a *re,* with the trillo, must be executed *re, mi, re, mi, re, mi,* &c., &c. (B. 46.)

Q. Is it always formed with the superior note?

A. Yes.

Q. What will be the preparation of it?

A. Suppose the same trillo marked upon the *re*, the preparation of it will be—*do, re, do, re, do, re,* &c., &c. (B. 47.)

Q. What will be the termination of it?

A. Suppose the same trillo upon the *re*, it will next fall upon the final note, *do*. (B. 48.)

Q. What is the greatest beauty of the trillo?

A. Its rapidity and distinct sonority, called *granito*.

LESSON XI.

OF THE SIGNS OF REFERENCE.

Q. How many signs of reference are there?

A. There are five; that is,—the double ritornello, the single ritornello, the repeating, the bis, and the general beginning again, *(da capo.)*

Q. What is the use of the double ritornello?

A. It divides the musical piece in two parts, and obliges the performer to repeat to both.

Q. How is it marked?

A. With two vertical lines, and two small dots on each side. (B. 49.)

Q. What is the use of the simple ritornello?

A. It makes the performer repeat that part towards which the two little dots are marked. (B. 50.)

Q. What is the repeat?

A. It is an *S* crossed obliquely, or something similar, to send back the performer to another corresponding sign. (B. 51.)

Q. What occurs from this?

A. It results that one must repeat a given passage, then return to the place left, and follow to the end the whole of the composition.

Q. What does *bis* mean?

A. It means the repetition of a musical period between some signs, repeated.

Q. What is the meaning of *da capo?*

A. It means that one must return to the very beginning of the musical composition.

Q. Are not these two words expressed with a shorter sign?

A. Yes; with only the initials, *D. C.*

LESSON XII.

OF THE COMMON, THE SBARRA, AND OTHER SIGNS.

Q. What is the common or crown?

A. It is a curve line with a dot in the centre, which is placed sometimes above or under a note, sometimes above or under a rest, and other times above or under two notes, the sound of which is trilled.

Q. What is the effect of it?

A. It causes the performer to stop awhile at will, either upon the rest or the note, and leaves it to the choice or taste of the performer to flourish again upon the note preceding that of the trillo, or shake. (B. 52.)

Q. What is the double sbarra?

A. Two vertical lines which cross the stave, and which mostly indicate the end of the musical piece.

Q. Why is the word *fine* (the end) sometimes put upon the double sbarra, either by itself or with the common, though the composition may be but just begun?

A. To point to the performer, that when he shall be sent back by some sign of reference to any other similar sign, he should continue only till he gets at the word *fine*. (B. 53.)

Q. How is it called, and what is the meaning of a small zigzag or indented, serrated line, horizontally drawn upon or under a long note?

A. It is called *tremolo*, and its effect is to make the sound tremulous. (B. 54.)

Q. Where is it employed?

A. Generally in accompanying the recitatives.

Q. What is the Guide?

A. It is a note with a little tail, which is placed at the end of a line or an interval, in order to indicate the first note of the following line or interval. (B. 55.)

Q. What is the meaning of the words high octave or low octave, put upon or under any given number of notes?

A. To put it again in the simple sharp, a natural and a sharp must follow, and for the flat, a natural and a flat.

Q. Where are the accidents to be placed?

A. Between the clefs and the time, and before the note.

Q. What is their effect when found at the clef?

A. They act upon all the sharps and flats of the musical piece that follows, raising or lowering them.

Q. When the accident is found just before a note, is its effect limited to that note only?

A. It acts likewise upon the same notes that are included in the same measure; moreover, if the last note of a measure is marked with a sharp or a flat, and if the first note of the following measure is of the same name or pitch, then the accident will also act upon that first note, but that only.

SECTION 3RD.

Q. What are the 1st, 2nd, 3rd, &c., of the sharp, and in what order do they proceed?

A. The first is *fa*, and they proceed from five to five degrees; that is,—from 5th to 5th, *quinta*.

Q. What will the 2nd be?

A. Starting from the 1st, and saying—*fa, sol, la, si, do*,—the latter will be the name of the 2nd sharp.

Q. What are the 3rd, 4th, &c.?

A. If the *do* is the 2nd, the *sol* will be the 3rd, the *re* the 4th, the *la* the 5th, the *mi* the 6th, and the *si* the 7th and last? (B. 64.)

Q. Why will the 7th be the last?

A. Because there are only 7 notes.

Q. But how is the double sharp introduced?

A. By beginning again in the same order, from the *fa*, a new series of double sharps. (B. 65.)

Q. Could another series be formed after this?

A. Yes; they might be endless.

SECTION 4TH.

Q. In what order do the flats proceed, and which is the first?

A. The first is the *si*, and they proceed from 4th to 4th; *(quarta.)*

Q. What is the second flat?

A. Starting from the first, and saying, *si*, *do*, *re*, *mi*, the latter will be the name of the second flat.

Q. What are the third, fourth, &c.?

A. If the *mi* is the 2nd, the 3rd will be the *la*, the 4th the *re*, the 5th the *sol*, the 6th the *do*, and the 7th and last, the *fa*. (B. 66.)

Q. How are double flats introduced?

A. By beginning again from the *si*, a new series of double flats. (B. 67.)

LESSON XIV.

OF THE INTERVALS.—SECTION 1ST.

Q. What is understood by the term interval?

A. The distance or pitch from one sound to another in the diatonic scale, and which gives it its proper appellation.

Q. How many sorts of intervals are there?

A. Two; that is—conjunctive and disjunctive, *(congiunto e disgiunto.)*

Q. What is the least conjunctive interval?

A. The semi-tone minor.

Q. What does the semi-tone minor mean?

A. Two notes of the same name; as, for instance, —*sol, sol* sharp; *sol, sol* flat; &c. (See Table, C. 1.)

Q. What is the meaning of semi-tone major?

A. Two notes of different name; for instance,—*mi, fa; sol, fa* sharp; *la* flat, *sol;* &c. (C. 2.)

Q. How many semi-tones form the interval of one tone?

A. Two semi-tones, one major and the other minor.

Q. In what way?

A. Suppose one tone, as *do re,* it may be divided in two semi-tones; passing from *do* to *do* sharp, one semi-tone minor; and from *do* sharp to *re,* one semi-tone major. (C. 3.)

Q. Can it be divided in another way?

A. Yes; passing from *do* to *re* flat, one semi-tone major, and from *re* flat to *re,* one semi-tone minor. (C. 4.)

Q. Is there any difference of sound between the *do* sharp, and the *re* flat?

A. In bow or wind instruments there is one exceedingly small and almost insensible. (C. 5.)

Q. Is there a particular name to give the idea of such similar sounds?

A. Yes; they are called homologous sounds, (*omologhi.*)

Q. Do the semi-tone minor, semi-tone major, and tone, form part of the conjunctive intervals?

A. Yes; and all those which exceed the distance of one tone, as the 2nd, 3rd, 4th, &c., are part of the disjunctive intervals.

Q. Are all intervals agreeable to the ear?

A. No; there are pleasing ones that are called consonances, and other unpleasant ones called dissonances.

SECTION 2ND.

Q. How many sorts of seconds are there?

A. Three; major, minor, and exceeding.

Q. How is the 2nd major formed?

A. Of one tone between two notes,—as *do, re.* (C. 6.)

Q. How is the 2nd minor formed?

A. Of a semi-tone major,—as, *mi, fa.* (C. 7.)

Q. How is the second exceeding formed?

A. Of a tone and a semi-tone minor,—as *do, re* sharp. (C. 8.)

Q. Are these three consonances, or dissonances?

A. They are all three dissonances.

Q. How many thirds are there?

A. Three, viz:—the 3rd Major, the 3rd minor, and the 3rd diminished.

Q. How is the 3rd major formed?

A. Of two tones,—as *do, mi.* (C. 9.)

Q. How is the 3rd minor formed?

A. Of one tone, and a semi-tone major,—as *re, fa.* (C. 10.)

Q. How is the 3rd diminished formed?

A. Of two semi-tones major,—as *re* sharp, and *fa.* (C. 11.)

Q. Are these three all consonances?

A. No; only two,—the 3rd major and the 3rd minor are consonances, and the 3rd diminished is a dissonance.

Q. How many sorts of 4ths are there?

A. Three, viz.:—the 4th natural, the 4th exceeding, and the 4th diminished.

Q. How is the 4th natural formed?

A. Of two tones, and a semi-tone major—as *do, fa.* (C. 12.)

Q. How is the 4th exceeding formed?

A. Of three tones, as *fa, si,*—wherefore it is called *Triton.* (C. 13.)

Q. How is the 4th diminished formed?

A. Of two semi-tones major, and a tone,—as *do* sharp and *fa.* (C. 14.)

Q. Which of these are the consonances and the dissonances?

A. The 4th natural is a consonance, but the 4th exceeding and the 4th diminished are dissonances.

Q. How many sorts of 5ths are there?

A. Three, also; viz:—the 5th natural, the 5th exceeding, and the 5th diminished.

Q. How is the 5th natural formed?

A. Of three tones, and a semi-tone major,—as *do, sol.* (C. 15.)

Q. How is the 5th exceeding formed?

A. Of three tones, a semi-tone major, and a minor, —as *do, sol* sharp. (C. 16.)

Q. How is the 5th diminished formed?

A. Of two semi-tones major, and two tones,—as *si, fa.* (C. 17.)

A. Are they all consonances?

Q. No; the 5th natural only is a consonance,—the 5th exceeding, and the 5th diminished are dissonances.

Q. How many sorts of 6ths are there?

A. Three, viz:—the 6th major, the 6th minor, and the 6th exceeding.

Q. How is the 6th major formed?

A. Of four tones, and a semi-tone major,—as *do, la.* (C. 18.)

Q. How is the 6th minor formed?

A. Of four tones, and two semi-tones major,—as *mi, do.* (C. 19.)

Q. How is the 6th exceeding formed?

A. Of four tones, a semi-tone major, and a minor, —as *fa, re* sharp. (C. 20.)

Q. Which of the 6ths are consonances, and which dissonances?

A. The 6th major and the 6th minor are consonances, and the 6th exceeding is a dissonance.

Q. How many sorts of 7ths are there?

A. Three; the 7th major, the 7th minor, and the 7th diminished.

Q. How is the 7th major formed?

A. Of five tones and a semi-tone major,—as *do, si.* (C. 21.)

Q. How is the 7th minor formed?

A. Of four tones, and two semi-tones major,—as *re, do.* (C. 22.)

Q. How is the 7th diminished formed?

A. Of three tones, and three semi-tones major,—as *sol* sharp, *fa.* (C. 23.)

Q. Are all the 7ths dissonances?

A. Yes.

Q. After these what comes next?

A. The octave. (C. 24.)

Q. Is the octave a consonance?

A. Yes.

SECTION 3RD.

Q. What are the peculiarities of the octave?

A. Being equi-sounding or homogenous sound, it serves therefore as a beginning and an end to the sounds it represents.

Q. What is its other characteristic?

A. That itself alone can serve as a complement to all the intervals, within its own limits.

Q. What is meant by complement of the octave?

A. Suppose a 3rd, from *do* to *mi*, its complement will be a 6th from *mi* to *do*. (C. 25.)

Q. By changing the name of the interval, is there any change in the names major, minor exceeding and diminished?

A. Yes; every interval major in the complement becomes minor; and vice versa, minor becomes major. Likewise, exceeding becomes diminished, and vice versa, diminished becomes exceeding.

Q. What will then be the complement of a 2nd minor,—as *do*, *re* flat?

A. It will give the inverted result, as *re* flat, *do*, as a 7th major. (C. 26.)

Q. What will a 2nd major give, as *do*, *re*?

A. It will give a 7th minor, as *re*, *do*. (C. 27.)

Q. What will a 2nd exceeding give, as *do*, *re* sharp?

A. It will give a 7th diminished, as *re* sharp, *do*. (C. 28.)

Q. What will a 3rd major give, as *do*, *mi*?

A. It will give a 6th minor, as *mi*, *do*. (C. 29.)

Q. What will a 3rd minor give, as *do*, *mi* flat?

A. It will give a 6th major, as *mi* flat, *do*. (C. 30.)

Q. What will a 3rd diminished give, as *do* sharp, *mi* flat?

A. It will give a 6th exceeding, as *mi* flat, *do* sharp. (C. 31.)

Q. What will a 4th natural give, as *do*, *fa*?

A. It will give a 5th natural, as *fa*, *do*. (C. 32.)

Q. What will a 4th exceeding give, as *do*, *fa* sharp.

A. It will give a 5th diminished, as *fa* sharp, *do*. (C. 33.)

Q. What will a 4th diminished give, as *do* sharp, *fa* ?

A. It will give a 5th exceeding, as *fa*, *do* sharp. (C. 34.)

Q. What will a 5th natural give, as *do*, *sol* ?

A. It will give a 4th natural, as *sol*, *do*. (C. 35.)

Q. What will a 5th exceeding give, as *do*, *sol* sharp ?

A. It will give a 4th diminished, as *sol* sharp, *do*. (C. 36.)

Q. What will a 5th diminished give, as *do*, *sol* flat ?

A. It will give a 4th exceeding, as *sol* flat, *do*. (C. 37.)

Q. What will a 6th major give, as *do*, *la* ?

A. It will give a 3rd minor, as *la*, *do*. (C. 38.)

Q. What will a 6th minor give, as *do*, *la* flat ?

A. It will give a 3rd major, as *la* flat, *do*. (C. 39.)

Q. What will a 6th exceeding give, as *do*, *la* sharp ?

A. It will give a 3rd diminished, as *la* sharp, *do*. (C. 40.)

Q. What will a 7th major give, as *do*, *si* ?

A. It will give a 2nd minor, as *si*, *do*. (C. 41.)

Q. What will a 2nd minor give, as *do*, *si* flat ?

A. It will give a 2nd major, as *si* flat, *do*. (C. 42.)

Q. What will a 7th diminished give, as *do* sharp, *si* flat ?

A. It will give 2nd exceeding, as *si* flat, *do* sharp. (C. 43.)

Q. What will the octave give, as *do, do.*

A. It will give the unison.

Q. What is the unison ?

A. It is the union of two sounds which do not differ from each other. (C. 44.)

Q. Is the union of these two sounds consonance or dissonance ?

A. Some will have it a consonance, and others say it is neither a consonance nor dissonance ; but indeed, a beginning of whatever interval, either consonant or dissonant.

SECTION 4TH.

Q. Are there any other intervals besides the above?

A. Yes.

Q- Which are they ?

A. The semi-tone minor, as *do, do* sharp ; the 3rd exceeding, as *do, mi* sharp ; the 4th over exceeding, as *do* flat and *fa* sharp ; the 5th over exceeding, as *do* flat and *sol* sharp ; the 6th diminished, as *do* sharp, *la* flat ; the 7th exceeding, as *do, si* sharp ; the octave diminished, as *do, do* flat ; and the octave exceeding, as *do, do* sharp. (C. 45.)

Q. Why have not these latter ones been included among the other intervals ?

A. Because they do not derive from the formation of concords, and are very seldom only used in melody.

Q. Are there other intervals above the octave ?

A. Yes ; as the 9th octave of the 2nd ; the 10th

octave of the 3rd; the 11th octave of the 4th; and so on,—proceeding as far as the octaves double, treble, &c., &c.

LESSON XV.

OF THE MODE.—SECTION 1ST.

Q. What are the various meanings of the term tone?

A. They are three, viz.:—tone, for a simple tone, or sound; tone, for an interval between two sounds, as *do, re*; and tone for the mode.

Q. Is it necessary, in these three cases, to use the word tone indiscriminately?

A. No; on the contrary, for greater precision, one would say sound for a simple sound, tone for the full interval between certain primitive sounds, as *sol, la,* and mode for what modifies and determines the degrees of the scale.

Q. How many sorts of modes are there?

A. Two; the major, and the minor.

Q. How is the scale of the major mode constituted?

A. Suppose the *do* to be the first sound; from *do* to the 2d major *re,* there will be one tone; from the *re* to the 3rd major *mi,* one tone; from *mi* to the 4th natural *fa,* a semi-tone major; from *fa* to the 5th natural *sol,* one tone; from *sol* to the 6th major *la,* one tone; from *la* to the 7th major *si,* one tone; and

from *si* to the octave *do*, one semi-tone major. (C. 46.)

Q. What other name is given to a scale of this kind?

A. That of the diatonic scale.

Q. Of how many tones and semi-tones is it formed?

A. Of five tones, and two semi-tones major.

Q. How many semi-tones does it comprise?

A. Twelve.

Q. How is the scale of the minor mode constituted?

A. From the same scale of the major mode.

Q. Give an example?

A. Suppose the *la* to be the first sound; from *la* to the 2nd major *si*, there will be a tone; from *si* to the 3rd minor *do*, there will be a semi-tone major; from *do* to the 4th natural *re*, one tone; from *re* to the 5th natural *mi*, one tone; from *mi* to the 6th minor *fa*, a semi-tone major; from *fa* to the 7th minor *sol*, one tone; and from *sol* to the octave *la*, one tone. (C. 47.)

Q. Give an instance when this scale becomes subject to some alteration?

A Yes; the 7th becomes necessarily major by being modified with the sharp or with the natural, whenever it mounts to the octave. (C. 48.) Likewise the 6th, when it bears upon the 7th major, and when the scale proceeds onwards, is commonly rendered major, by being altered with the sharp or the natural. (C. 49.)

Q. Which notes are characteristic of the major mode?

A. The 3rd and 6th major.

Q. Which notes are characteristic of the minor mode?

A. The 3rd and 6th minor.

SECTION 2ND.

Q. Can the above two sorts of modes, grounded on, or starting from the *do* and the *la*, start also from other sounds?

A. Yes; they can start not only from any of the seven primitive notes, but also from the same notes modified by sharps or flats.

Q. How many bases or starting notes will there be?

A. They may be 21, but as each can serve as a starting note both to the major and minor mode, they will be thus 42.

Q. What are the names of the said bases?

A. *Do*, *do* sharp, *do* flat.
Re, *re* sharp, *re* flat.
Mi, *mi* sharp, *mi* flat.
Fa, *fa* sharp, *fa* flat.
Sol, *sol* sharp, *sol* flat.
La, *la* sharp, *la* flat.
Si, *si* sharp, *si* flat. (C. 50.)

Q. There being found among these sounds many homologous or homogenous sounds, could not their number be lessened?

A. Yes; even they can thus be reduced to

twenty-four or twenty-six, between majors and minors, to avoid an excess of sharps and flats at the clef.

Q. Which then are the bases generally adopted?

A. They are *do, do* sharp; *re* flat, *re; mi* flat, *mi; fa, fa* sharp; *sol* flat, *sol; la* flat, *la; si* flat, *si;* which being used either for the major or minor mode, amount to the above number of twenty-four or twenty-six. (C. 51.)

Q. What is this ascending progression of semitones called?

A. It is called the chromatic scale.

Q. Does it belong to either of the two modes?

A. No; but proceding uninterruptedly, it finds place in any mode, and upon any harmony.

Q. What shall we call the basis or first note of the mode?

A. The Tonic.

Q. What shall we call the 7th major of the mode?

A. The sensible.

Q. By what means are the bases of the modes determined?

A. By means of the sharps or flats at the clef.

SECTION 3RD.

Q. How is the mode of *do* major ascertained?

A. By not having any accident at the clef.

Q. Why has it no accidents?

A. Because the scale natural or gamut,—*do, re,*

mi, fa, sol, la, si, is of itself modified, according to the major mode.

Q. Which is the scale that is used for the minor mode, *la ?*

A. The same as belongs to *do* major; wherefore the *la* minor will be called a mode like that of *do.*

Q. What rule is observed to find the minor mode again, similar to the major?

A. By descending a third minor from the tonic of the major mode.

SECTION 4TH.

Q. Is there a rule that shows how to know the modes provided with sharps?

A. Yes; a certain rule is that the last flat stands necessarily upon the sensible note. Wherefore, the octave or tonic, which is found immediately at the distance of a semi-tone major, will give the name to the mode.

Q. What will the 1st sharp give to the clef?

A. It will give the major mode *sol,* the scale of which is *sol, la, si, do, re, mi, fa* sharp, *sol.* (C. 52.)

Q. Which is its like?

A. *Mi* minor.

Q. What will the 1st and 2nd sharp give to the clef?

A. It will give the major mode *re,* the scale of which is *re, mi, fa* sharp, *sol, la, si, do* sharp, *re.* (C. 53.)

Q. Which is its like?

A. *Si* minor.

Q. What will the 1st, 2nd, and 3rd sharp give to the clef?

A. It will give the major mode *la*, the scale of which is *la, si, do* sharp, *re, mi, fa* sharp, *sol* sharp, *la*. (C. 54.)

Q. Which is its like?

A. *Fa* sharp minor.

Q. What will the 1st, 2nd, 3rd, and 4th sharp give to the clef?

A. It will give the major mode *mi*, the scale of which is *mi, fa* sharp, *sol* sharp, *la, si, do* sharp, *re* sharp, *mi*. (C. 55.)

Q. Which is its like?

A. *Do* sharp minor.

Q. What will the 1st, 2nd, 3rd. 4th, and 5th sharp give to the clef?

A. It will give the major mode of *si*, the scale of which runs thus;—*si, do* sharp, *re* sharp, *mi, fa* sharp, *sol* sharp, *la* sharp, *si*. (C. 56.)

Q. Which is its like?

A. *Sol* sharp minor.

Q. What will the 1st, 2nd, 3rd, 4th, 5th, and 6th sharp give to the clef?

A. It will give the major mode *fa* sharp, *si, do* sharp, *re* sharp, *mi* sharp, *fa* sharp. (C. 57.)

Q. Which is its like?

A. *Re* sharp minor.

Q. Is there any other mode that might have the same number of accidents at the clef?

A. Yes; there is the *sol* flat, equivalent or homologous to the above mentioned *fa* sharp, which has six flats instead.

Q. Which is its scale?

A. *Sol* flat, *la* flat, *si* flat, *do* flat, *re* flat, *mi* flat, *fa*, *sol* flat, &c. (C. 58.)

Q. Which is its like?

A. *Mi* flat minor, homologous or equivalent to *re* sharp minor.

Q. Which of these two minors is generally adopted?

A. The *mi* flat minor.

Q. Why is the *re* sharp minor put aside?

A. Because the execution of it becomes extremely difficult, on account of the sharps, both simple and double, that are found upon the altered notes.

Q. Are the two majors, *sol* flat and *fa* sharp, both adopted?

A. Both equally; because, as said before, they have the same number of accidents at the clef.

Q. What will the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th sharp give at the clef?

A. It will give the major mode *do* sharp, the scale of which is *do* sharp, *re* sharp, *mi* sharp, *fa* sharp, *sol* sharp, *la* sharp, *si* sharp, *do* sharp. (C. 59.)

Q. Is it adopted in preference to its homologous *re* flat?

No; because the *do* sharp has all the 7 notes with sharps, and the *re* flat has only 5 with flats.

Q. Which is the scale of *re* flat?

A. The *re* flat, *mi* flat, *fa*, *sol* flat, *la* flat, *si* flat, *do*, *re* flat. (C. 60.)

Q. What is like the *do* sharp?

A. *La* sharp minor.

Q. What is like the *re* flat?

A. *Si* flat minor.

Q. Which of these two is put aside?

A. *La* sharp, for the aforesaid reason.

SECTION 5TH.

Q. Which is the rule to show how to ascertain the modes furnished with flats?

A. The sure rule is, that the last flat rests of needs upon the 4th natural; wherefore, the 4th below the same flat will give its name to the mode.

Q. What will the 1st, 2nd, 3rd, 4th, 5th, and 6th flat give at the clef?

A. It will give the major mode *sol* flat, aforesaid.

Q. Which is its like?

A. *Mi* flat minor.

Q. What will the 1st, 2nd, 3rd, 4th, and 5th flat give at the clef?

A. It will give the major mode *re*, aforesaid.

Q. Which is its like?

A. *Si* flat minor.

Q. What will the 1st, 2nd, 3rd, and 4th flat give at the clef?

A. It will give the major mode *la* flat, the scale of which runs thus;—*la* flat, *si* flat, *do*, *re* flat, *mi* flat, *fa*, *sol*, *la* flat. (C. 61.)

Q. Which is its like?

A. *Fa* minor.

Q. What will the 1st, 2nd, and 3rd flat give at the clef?

A. It will give the major mode *mi* flat, *si* flat, *do*, *re*, *mi* flat. (C. 62.)

Q. Which is its like?

A. *Do* minor.

Q. What will the 1st and 2nd flat give at the clef?

A. It will give the major mode *si* flat, the scale of which is *si* flat, *do*, *re*, *mi* flat, *fa*, *sol*, *la*, *si* flat. (C. 63.)

Q. Which is its like?

A. *Sol* minor.

Q. What will the 1st flat give at the clef?

A. It will give the major mode *fa*, the scale of which is *fa*, *sol*, *la*, *si* flat, *do*, *re*, *mi*, *fa*, *&c.* (C. 64.)

Q. Which is its like?

A. *Re* minor.

SECTION 6TH.

Q. How is the concord of the tonic major mode composed?

A. Of two thirds joined together, the first of which is major, and the other minor,—as, *do*, *mi*, *sol*. (C. 65.)

Q. How is the concord of the tonic of the minor mode composed?

A. Of two thirds joined together, the 1st of which is minor, and the other major,—as, *la*, *do*, *mi*. (C. 66.)

Q. Could the tonic have two thirds minor, or else a minor and a diminished, combined by turns with each other?

A. No; because any other combination of thirds would produce a dissonant concord, which could not be bearable for a concord that serves as the beginning and the end to the musical piece.

Q. How can you tell the major mode from the like minor, since there is no difference in the accidents at the clef?

A. They are distinguished by observing, firstly—whether in the song, melody, or harmony, are found the notes characterizing the mode, that is, the 3rd and the 6th major or minor; or whether the note sensible is or is not modified by accidents.

Q. Can you give me an example?

A. Yes; *do, mi, sol, fa, mi, do, la, si, do,* will be the mode of *do* major, because the first three notes are the same that compose the concord of the tonic, and the others following all belong to the scale of *do* major; moreover, the last note is the tonic itself. (C. 67.)

Q. Can you give me an example of the minor mode?

A. Yes; here is one:—*do, la, mi, sol* sharp, *la, fa, re, mi, do, re, si, mi, la.* Though the first note is *do,* you may observe that from *do* to *la* downwards there is exactly that third minor which is looked for, besides the note sensible in *sol* sharp, the 6th minor in *fa,* and the last note *la,*—all which are signs characteristic of the minor mode *la.* (C. 68.)

Q. What will be the mode of *do, fa, re, si* flat, *sol, mi, fa, do ?*

A. The mode of *fa* major; because the two first notes form part of the concord of the tonic. *Re* that follows is the 6th major; the *si* flat is the 4th natural; and finally, the *mi* is the note sensible of the *fa.* (C. 69.)

Q. What will be the mode of *la, fa, si* flat, *sol, la, si* flat, *sol, mi, fa, sol, mi, fa, re ?*

A. Observing the last note *re,* though it does not present the note sensible, still we may infer that the mode is of *re* minor, because the two first notes, *la, fa,* form part of the concord of the tonic. The 6th that follows is minor, and all the other sounds belong to the scale of *re* minor. (C. 70.)

Q. Is there a case when the clef wants any of the accidents which belong to the mode ?

A. Yes; even the ancient music generally wants the last flat, and the last but one sharp in the minor modes,—as the other accidents in the major modes.

Q. In this case, how will the adopted mode be ascertained ?

A. It will always be ascertainable in the ratio of the notes which compose the concord of the tonic, of the notes sensible, and of the notes characteristic of the mode.

LESSON XVI.

OF MUSICAL ACCENTS.—SECTION 1ST.

Q. What is understood by musical accent?

A. We understand, firstly,—the rhythm which regulates the whole phrase or period, both by the strong or weak parts of the measure; then by increasing or diminishing the sound itself; then by binding or detaching, accelerating or slackening; in short, all that can give expression to the sentence.

Q. Which are the terms to point out the differences in the intensity of sound?

A. *Forte*—loud, *fortissimo*—very loud.
Piano—soft, *pianissimo*—very soft.

Q. Where are they placed?

A. Either upon or under the stave, abridging their respective words with the initials only. One *f* for *forte*, *ff* for *fortissimo*, one *p* for *piano*, *pp* for *pianissimo*.

Q. Are there intermediary names between the *forte* and *piano*?

A. Yes; the *semi-forte* or middle voice, the *dolce* or soft, and the *sotto voce* or under voice.

Q. What are the extremes of the *fortissimo* and *pianissimo*?

A. The *sforzato* or strained, and the *mancando* or missing; or else the *perdendosi*, the losing oneself, and *morendo* or dying; which terms are likewise abridged.

Q. Where is the *rinforzando* or *crescendo* (increasing) found?

A. After the *piano.*

Q. Where is the *diminuendo* (diminishing) or *smorzando* found?

A. After the *forte.*

Q. Are there particular signs showing the *crescendo* (increasing) and the *diminuendo* (diminishing.)

A. Yes; two lines joining in an angle for the *diminuendo,* and one angle opening with two lines for the *crescendo.* (C. 71.)

Q. What is the effect of these two signs joined together?

A. A swelling of the sound from half voice to the *forte,* and from the *forte* returning to the *piano.* (C. 72.)

Q. What does result from the sign indicating the *diminuendo?*

A. A vibrated sound, which begins *forte,* then *mezzo-forte* (or half loud), and diminishes to the *piano.* (C. 73.)

SECTION 2ND.

Q. What is the effect of the *legatura* (bind or tie) put above or under the 2nd, 3rd, 4th, or more notes?

A. It joins two or more sounds in one, but also causes the first sound to have the stress, and be more felt than the others under the same bind.

Q. How then will two notes bound like *re, do,* be performed?

A. The *re* will be more felt than the *do,* which is the same effect as the appogiatura. (C. 74.)

Q. How will three sounds bound together as *mi, re, do,* be performed?

A. The first sound *mi* shall be more felt than the two others, *re, do.* (C. 75.)

Q. How will four sounds, as—*fa, mi, re, do,* be performed?

A. The first sound *fa* will be more felt than the three others. (C. 76.)

Q. How will a sucession of sounds upwards, like *do, re, mi, fa, sol, la, si, do,* be performed?

A. They will either begin *forte* or *piano,* but on the increase. (C. 77.)

Q. What will be the inverse performance of a succession of sounds downward, as,—*do, si, la, sol, fa, mi, re, do*?

A. It will begin either from the *forte* or *piano,* but will keep diminishing. (C. 78.)

Q. How will a song intermixed with intervals and degrees, either above or below, be performed?

A. The sound will be increased or diminished, in proportion to the greater or less sharpness of the song. (C. 79.)

Q. Are these ways of performing always invariable?

A. No; but being inherent to the nature of melody, they must always be followed on, unless the composer points differently, or the able performer thinks to deviate from it.

SECTION 3RD.

Q. How will the point or dot found over the head of the notes be performed?

A. With a dry, detached sound; so that there may be as it were a very short interval of time between that sound and the next. (C. 80.)

SECTION 4TH.

Q. How is the *rallentando* (or slackening) performed?

A. By gradually slackening the movement, which mostly takes place in resuming the same motive or sentence, or some graceful passage.

Q. How is the *accelerando* (or accelerating) performed?

A. By giving more speed to the movement, which happens in strong and impassionate pieces.

LESSON XVII.

OF THE MOVEMENT.

Q. What are the terms showing the various movements of the composition?

A. They are,—the *largo*, the *grave*, the *larghetto*, the *adagio*, the *andantino*, the *tempo giusto*, the *tempo di minuetto*, the *andante*, the *allegretto*, the *allegro*, the *presto*, and the *prestissimo*.

Q. What is the nature and movement of the *largo?*

A. It is the slowest and most apt to the pathetic.

Q. What is the nature and movement of the *grave?*

A. It differs very little from the *largo,* in point of movement; but it requires, indeed, greater gravity in the performance.

Q. What is the nature and movement of the *larghetto?*

A. It is between the *largo* and *adagio,* and of course, its execution is not so grave as the first.

Q. What is the nature and movement of the *adagio?*

A. It is just between the *larghetto* and the *andantino*—no less fit to affections than pathetic expression.

Q. What is the nature and movement of the *andantino?*

A. It is just between the *adagio* and the *andante,* and of an elegant and graceful execution.

Q. What is the nature and movement of the *tempo giusto?*

A. It is a sort of middle movement, which only a long practice can give a correct idea of.

Q. What is the nature and movement of the *tempo di minuetto?*

A. It is a movement rather more quick or *andante* in ballets, and lively with instruments.

Q. What is the nature and movement of the *andante?*

A. It is a movement between the *andantino* and the *allegretto,* fit for a pleasing and distinct execution.

Q. What is the nature and movement of the *allegretto ?*

A. It is a movement between the *andante* and *allegro,* fit for a moderate quickness.

Q. What is the nature and movement of the *allegro ?*

A. It is a movement between the *allegretto* and the *presto,* fit both for a lively and gay, or a passionate and impressive composition.

Q. What is the nature and movement of the *presto ?*

A. It is a movement between the *allegro* and the *prestissimo,* fit for a rapid and animated execution.

Q. What is the nature and movement of the *prestissimo ?*

A. It is the quickest musical movement, fit for an impetuous and strong execution.

LESSON XVIII.

OF THE TERMS SHEWING THE DOMINANT OR PREVAILING SPIRIT OF THE COMPOSITION.

Q. Which are the terms shewing the prevailing effect of the composition ?

A. The *sostenuto, the maestoso,* the *affetuoso,* the *amoroso,* the *grazioso,* the *cantabile,* the *expressivo,* the *moderato,* the *agitato,* the *brioso,* the *vivace,* &c.

Q. What is the *sostenuto,* and what is its effect ?

A. It is an adjunct to the *largo* and to the *adagio*, which points out a solid and a decided execution.

Q. What is the *maestoso*, and what is its effect?

A. It is a term which is sometimes found alone, and sometimes an adjunct to the *adagio* and the *allegro*, and in both cases it bespeaks grandeur.

Q. What is the *affetuoso*, and what is its effect?

A. It is commonly an adjunct of the *andante*, and requires a soft and melancholy expression.

Q. What is the *amoroso*, and what is its effect?

A. It is an adjunct of the *andante* and the *andantino*, and requires a soft expression similar to the *affetuoso*.

Q. What is the *grazioso*, and what is its effect?

A. It is commonly an adjunct of the *andante*, and anounces a smart and elegant expression, though not hurried.

Q. What is the *cantabile*, and what is its effect?

A. It is a term which is found by itself, and requires a simple but expressive execution.

Q. What is the *expressivo*, and what is its effect?

A. It is found both at the beginning and in the course of the composition, always pointing out a peculiar character of warmth and sensibility.

Q. Where is the *moderato* found, and what is its effect?

A. It mostly attends the *allegro*, and then tempers its vivacity.

Q. What is the *agitato*, and what is its effect?

A. It is an adjunct of the *allegro*, from which it

removes its gayness, to give it an agitated and passionate character.

Q. What is the *brioso* or *con brio* (with mettle), and what is its effect?

A. It is also an adjunct of the *allegro,* which it renders more lively and decided.

Q. Where is the *vivace* found, and what is its effect?

A. It is found either by itself, or as an adjunct of the *allegro,* and requires an animated and sprightly execution.

Q. What is the adjunct *con moto* (with motion)?

A. It adds a degree of velocity to any other adjunct it follows, and determines a more lively and accentuated execution.

Q. Where is the *assai* (much) found?

A. It is found as an adjunct to the *presto,* the *allegro,* and the *largo;* it increases the proper nature of these three movements.

Q. What is the effect of the term *comodo* (easy)?

A. It removes somewhat of that vivacity appertaining to the *allegro,* to which it is annexed.

END OF PART I.

DIALOGUES

ON THE

TREATISE OF HARMONY.

DIALOGUES

ON THE TREATISE OF HARMONY.

Preliminary Notions.

DIALOGUE I.

Q. Whence arises the idea of Harmony?

A. From any sonorous body.

Q. What is a sonorous body?

A. Any body that produces sound, as a tight string, an anvil, &c.; which sound gives further other sounds, less perceptible, called concomitant, harmonic, or resonances (resoundings), which sounds are the octave, the 12th natural, the 15th and 17th major.

Q. Is it always the grave sound that generates concomitant ones?

A. No; the concomitant sounds themselves do generate the generating one. As for instance:—the 3rd major *do, mi,* gives the lower octave *do,* for the 3rd sound; the 3rd minor *mi, sol,* gives the lower 3rd major *do;* the 5th *do, sol,* gives the lower octave *do;* the 4th *sol, do,* gives the lower 5th

do ; the 6th minor *mi, do,* gives the lower 3rd major *do ;* the 6th major *sol, mi,* gives the lower 5th *do ;* and the octave *do, do,* gives the lower octave *do.*

Q. What is the result of these two phenomena, —sonorous body, and 3rd sound ?

A. It is the harmonic triad, a concord unique in its nature, and the first *par excellence.*

Q. But if nature only gives the harmonic triad, whence arise so many other concords ?

A. Art derives them from annexing, decomposing, or adding thirds to the said harmonic triad.

Q. What is the meaning of the term harmony ?

A. Harmony is a simultaneous union of several sounds, more or less agreeable, which can be altered without rhythm or measure, producing however a pleasing effect.

Q. What is the meaning of the term melody ?

A. Melody is a progressive succession from sound to sound, sometimes foreign to harmony, from which it chiefly originates. Melody is also ruled by the laws of sounds, constituting the modes by modulation and by rhythm, which determines, divides, and subdivides its phrases or parts.

Q. What is bass ?

A. Bass is that sound either in the grave, medium, or acute, which is found uttered below other sounds in harmony or melody.

Q. How many sorts of bass are there ?

A. Two sorts, viz :—generating or fundamental, and sensible, either in singing or playing.

Q. How will the sensible be distinguished from the generating bass?

A. By the latter having two, three, four, and more 3rds over it, either expressed or understood.

Q. What is the sensible bass?

A. The bass which indiscriminately rules over both consonance and dissonance, by taking place now upon the fundamental note, now upon its third, sometimes upon the 5th, and other times upon an additional dissonance.

Q. Of two compositions,—the one of generating basses only, the other of a sensible bass,—which will be the best?

A. That in which the sensible bass incessantly presents various combinations of harmony, rather than that in which the generating bass always shows itself under the same aspect, therefore not producing any variety of song or modulation.

DIALOGUE II.

OF THE TRIADS (OR CHORDS.)

Q. How many sorts of triads are there?

A. Six, viz:—two consonant ones, one apparently diatonic or semi-diatonic, and three chromatic.

Q. What are the consonant triads?

A. They are two,—the harmonic triad, and the minor triad.

Q. What is the origin of this minor triad?

A. It results from the different annexation of 3rds.

Q. Give me an example?

A. The harmonic triad has the first 3rd major, the other minor, and the 5th natural; and the minor triad has instead the first 3rd minor, the other major, and the 5th natural; which thirds, however, remaining still consonant, in either triad.

Q. Are there other triads apt to form the base of a mode?

A. No; because the other triads contain sometimes the 1st, sometimes the 2nd and 3rd, and other times the 5th, all equally dissonant.

Q. Whence then do consonances originate, and how many are there?

A. They are eight, and originate from the harmonic triad, besides the minor.

Q. Enumerate them upon the harmonic triad?

A. *Do, mi,* 3rd major, and its complement to the octave, *mi, do,* 6th minor; *mi, sol,* 3rd minor, and its complement *sol, mi,* 6th major; *do, sol,* 5th natural, and its complement *sol, mi,* 6th major; *do, sol,* 5th natural, and its complement *sol, do,* 4th natural; *do, do,* octave, and *do, do,* unison.

Q. Make them result from the minor triad?

A. *La, do,* 3rd minor, and its complement *do, la,* 6th major; *do, mi,* 3rd major, and its complement *mi, do,* 6th minor; *la, mi,* 5th natural, and its complement *mi, la,* 4th natural; *la, la,* octave, and *la, la,* unison.

Q. What restriction are consonances under?

A. None; being able to turn one or more degrees, either upwards or downwards.

Q. How is the apparently diatonic and semi-diatonic triad composed?

A. It is composed of two 3rds minor, as,—*si, re, fa*; and the semi-diatonic likewise of two 3rds minor, as,—*sol* sharp, *si, re*.

Q. Why is the one called diatonic and the other semi-diatonic?

A. Because the first one is formed of diatonic sounds, whilst the other requires the scale to be altered by a chromatic semi-tone.

Q. Are these apparent triads dissonant or consonant?

A. They are dissonant, on account of the 5th diminished.

Q. For what reason are the three chromatic triads called thus?

A. They are called thus, because the alteration in their thirds renders them dissonant, by introducing new chromatic intervals upon the scale of the mode.

Q. How and where is the apparent diatonic triad composed?

A. It is composed in its first 3rd, by altering it to a semi-tone; whence it arises that the first 3rd *si, re* sharp, is major; the second 3rd is diminished, and its 5th remains diminished.

Q. How and where is the apparent semi-diatonic triad decomposed?

A. It is decomposed in its first 3rd, by diminishing it of a semi-tone; from which it arises that the first 3rd *sol* sharp and *si* flat is diminished; the second 3rd is major; and the 5th remains diminished.

Q. How and where is the harmonic triad decomposed?

A. It is decomposed in its second 3rd, by altering it to a semi-tone; from which it results that the first 3rd *do, mi,* is major; the second 3rd *mi, sol* sharp, is major; and the 5th becomes exceeding.

DIALOGUE III.

OF THE RIVOLTO.

Q. Whence does the *rivolto* (or turn) arise?

A. It takes place when the generator bears upon its thirds, and these react upon themselves.

Q. How many sorts of *rivolti* are there?

A. Two, viz:—in the octave and in the 15th.

Q. For what concords will the *rivolto* in the octave serve?

A. For such concords as may not exceed the simple intervals; that is to say, for the triads and concords of the 7th.

Q. For what other concords will the *rivolto* in the 15th serve?

A. For those that extend within the composed intervals; that is to say, for those of the 9th, 11th, and 13th.

Q. How many *rivolti* does the triad give?

A. The triad, being composed of three sounds, will give two *rivolti* in the following manner:—suppose the fundamental triad, *do, mi, sol;* you will obtain the first *rivolto* by transporting the generating note *do* upon the 5th,—thus, there remaining as sensible bass, *mi* with 3rd and 6th, that is, *mi, sol, do;* and the second *rivolto* will be obtained by transporting the *mi* upon the 6th,—there thus remaining as sensible bass, *sol* with 4th and 6th, that is to say, *sol, do, mi.*

Q. Then, since the first *rivolto* is incessantly upon the first 3rd, with 3rd and 6th, and the second *rivolto* upon the fifth, with 4th and 6th, tell me how many *rivolti* result from the triad to which is added a third, or the concord of the 7th?

A. The concord of the 7th being composed of four sounds, shall have three *rivolti.*

Q. Explain the *rivolti* of the concord *sol, si, re, fa?*

A. The first *rivolto* will be obtained when the generator *sol* will bear upon the 7th *fa;* there remaining for sensible bass, *si* with 3rd, 5th, and 6th, that is,—*si, re, fa, sol.* You will have the second *rivolto* when you transport the *si* upon the 6th, there remaining as sensible bass, *re* with 3rd, 4th, and 6th, that is,—*re, fa, sol, si;* and finally, you will have the third *rivolto* when the *re* will bear upon the 6th, there remaining for sensible bass, the dissonance, *fa,* with 2nd, 4th, and 6th, that is,—*fa, sol, si, re.*

Q. Since the first *rivolto* of the concord of 7th stands upon the 3rd of the fundamental, with 3rd, 5th, and 6th, the second rests upon the 5th with 3rd, 4th, and 6th, and the third stands upon the 7th with 2nd, 4th, and 6th; tell me then whether the intervals of 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th, must be rigorously understood, or else is there some practical agreement to the contrary?

A. In practice, we say 2nd, though this is at the distance of 9th or 16th; we say 3rd, though it is 10th or 17th; we say 4th, though it is 11th or 18th, and so on, the octave included; but this will merely do for those concords that are within the limits of the octave, as are the triads and the concords of 7th.

DIALOGUE IV.

OF THE MODE.

Q. Suppose you have in mind the 15th lesson, as far as the first section of the elementary principles, tell me what formule will comprise the seven degrees of the diatonic scale, and their triads?

A. The diatonic scale and its triads, proceed from the harmonic triad, to which are added four 3rds.

Q. Give me an example of it?

A. The formule, *do, mi, sol, si, re, fa, la,* comprises the seven degrees of the diatonic scale in their perfect proportion, provided the *re* approximates the

do; the *fa* comes near the *mi*, and the *la* joins the *sol*, which process gives rise to the names—*do, re, mi, fa, sol, la, si.*

Q. Make the triads of every degree derive from the same formule?

A. Here they are;—*do, mi, sol;—mi, sol, si;—sol, si, re;—si, re, fa;—re, fa, la;—fa, la, do;—la, do, mi.*

Q. Of how many sorts are these triads?

A. Three sorts, viz:—3 major, 3 minor, and one apparent diatonic.

Q. Suppose the major mode, tell me upon what degree do these take place?

A. The triads major stand upon the 1st of the mode, the 4th and the 5th,—and they are, *do, mi, sol; fa, la, do;* and *sol, si, re;*—the minor ones stand upon the 2nd, the 3rd, and the 6th of the mode, and are—*si, re, fa.*

Q. Whence does the apparent minor mode proceed, and where is it founded?

A. It originates from the major, and has its basis in the 6th of the major mode; this being the only note, which taken as a basis of the minor mode, can maintain the integrity of the accidents peculiar to the major mode; hence it arises, that the triads of the major mode do nothing but change place, as for instance;—the three minor take place upon the 1st, 4th, and 5th; the three major, upon the 3rd, 6th, and 7th; and the apparent-diatonic upon the 2nd of the mode.

Q. How many are the alterations that happen in the scale minor?

A. Two; the one necessary and the other arbitrary.

Q. Which is the necessary alteration?

A. The one that befals upon the 7th, and makes it major, when we want to determine the mode; which causes next the triads of the 5th and 7th to assume a different conformation, by converting the triad minor of the 5th into triad major—*mi, sol* sharp, *si;* and the triad major of the 7th into apparent semi-diatonic triad—*sol* sharp, *si, re.*

Q. What is the arbitrary alteration?

A. That one which befals on the 6th and makes it major.

Q. Has it been arbitrary at all times?

A. No; because the ancient Musical Schools would have it major, without any exception.

Q. What is the opinion of modern schools about it?

A. They do not forbid it; but they however agree that in harmony, progressing at a rate less spirited than melody, it destroys greatly the true idea of the mode, by successively converting the apparent triad of the 2nd into a triad minor of the 4th, into triad major *re, fa* sharp, *la;* and the triad major of the 6th into apparent semi-diatonic triad, *fa* sharp, *la, do;* which concords, as it becomes evident, bring in one point bad relations every now and then, and make themselves too foreign to the true nature of the minor mode, the characteristic notes of which are the 3rd and 6th, both minor.

Q. How many modes are there analogous to the principal mode, and whence do they derive?

A. The modes analogous to the principal mode are 5, and derive from the triads contained in the above mentioned formule, excepting, however, the apparent diatonic triad.

Q. Give me an explanation of it?

A. All those modes will be analogous to the principal mode, which will add to or remove one single sharp from the principal, or will increase or diminish it for a single flat, or else which will augment it of a sharp and a flat, just as it occurs to the principal *do*.

Q. Give me an example of it?

A. The principal *do* is analogous, besides being similar to the minor mode *la*, because it adds no accident to the clef. The mode *sol* is analogous, because it does not alter the principal, but by only one accident; thus is *mi* its similar. The mode *fa* is analogous, because it adds only one flat to the principal, and thus is *re* its similar.

Q. From this statement of the analogous it results then that the principal major mode, whatever it may be, shall have for its analogous the modes upon 2nd and 2nd, with triad minor; upon 4th and 5th, with triad major; and upon 6th, with triad minor; and thus the minor mode taken for principal, shall have for analogous modes, the 3rd with triad major, the 4th and 5th with triad minor, and the 6th and 7th with triad major; among these analogous is

there any that may deserve preference in the course of a composition?

A. Yes; by an inveterate agreement, now admitted as a precept, it is required that the first stable modulation of the principal major mode, should be of the 5th, and in the minor mode, of the 3rd; leaving the composer his free agency, about the choice of the other analogous.

DIALOGUE V.

OF DISSONANCES.

Q. How many sorts of dissonances are there?

A. They are of two sorts, viz:—primary, and secondary; and they are always a mixture of various sounds, bringing to the ear a sensation more or less harsh.

Q. For what motive is dissonance introduced?

A. It has been contrived to render the composition more charming, clever, and strong, and to remove the wearisome satiety that would naturally result from uninterrupted consonant concords.

Q. What arises from that?

A. It results that we must not fatigue the ear too much with the use of continual dissonances, nor lull it too much with too frequent consonances.

Q. How many secondary dissonances are there?

A. Eight, viz:—four exceeding, and four diminished.

Q. Which are the exceeding secondary dissonances?

A. They are the 2nd, 4th, 5th, and 6th.

Q. Which are the diminished ones?

A. They are the the 3rd, 4th, 5th, and 7th.

Q. Why do you reckon the 7 diminished among the secondary dissonances, whilst this ought to take place among the primary, being an addition to the triad?

A. I include it among the secondary, because it exactly partakes of their uses and functions.

Q. Do the secondary dissonances require preparation?

A. No; because all (excepting the 5th exceeding and its complement to the octave) serve to the constitution of the mode; but they certainly have a double function for being resolved, since there is not an exceeding interval in the upper part (excepting the 5th exceeding) which has not its opposite lower diminished, or *vice versa*.

Q. What is the function of the exceeding intervals?

A. That of ascending by a semi-tone major.

Q. What is the function of the diminished intervals?

A. That of descending by a semi-tone major and a tone.

Q. What is the natural solution of the 5th diminished, and of its complement to the octave?

A. The 5th diminished *si, fa*, resolves itself into

3rd major *do, mi;* because the 5th diminished *fa* must descend one degree to the *mi,* and its opposite exceeding *si* must ascend one degree to the *do;* its next complement, which is *fa, si,* is resolved into 6th minor *mi, do,* because the 4th exceeding *si* will rise to the *do,* and its opposite minished *fa* will sink to the *mi.*

Q. When does the diminished dissonance descend by one tone?

A. When the 5th diminished is resolved into 3rd minor; as for instance:—*sol* sharp, *re,* resolved into *la, do.*

Q. What is the natural resolving of the 3rd diminished, and of its complement to the octave?

A. The 3rd diminished *re* sharp, *fa,* is resolved into unison, that is, octave *mi, mi,* because the 3rd diminished *fa* must of needs descend one note upon the *mi,* and its opposite exceeding *re* sharp ascend one degree upon *mi;* then its complement, which is the *fa, re* sharp, is resolved into octave *mi, mi,* because the 6th exceeding *re* sharp will ascend to the *mi,* and its opposite diminished *fa* will descend to the *mi.*

Q. What is the natural resolving of the 5th exceeding and of its complement to the octave?

A. The natural resolving of the 5th exceeding is always that of ascending by a semi-tone major; but it does not happen so at its opposite diminished, since by descending one degree, it finds a sound not constant, which gives rise to an exception to the rule of resolvings, this opposite diminished proceeding some-

times a fourth upwards, sometimes a third downwards, and other times remaining unchanged; as for instance, —*do, sol* sharp, is resolved into 3rd major *fa, la,* and its complement *sol* sharp, *do,* into 6th minor *la, fa; do, sol* sharp, is resolved into octave *la, la,* and its complement *sol* sharp, *do,* into 6th minor *la, fa; do, sol* sharp, is resolved into octave *la, la,* and its complement *sol* sharp, *do,* into unison or octave *la, la;* and *do, sol* sharp, is resolved into 6th major *do, la,* and its complement *sol* sharp, *do,* into 3rd minor *la, do.*

Q. Which is the natural resolving of the 7th diminished, and of its complement to the octave?

A. The 7th diminished *sol* sharp, *fa,* is resolved into 5th natural *la, mi,* because the 7th diminished *fa* must of needs descend upon the *mi,* and its opposite exceeding *sol* sharp ascend one degree upon *la;* its complement next, which is the *fa, sol* sharp, is resolved into 4th natural *mi, la,* because the 2nd exceeding *sol* sharp will ascend to the *la,* and its opposite diminished *fa* will descend to the *mi.*

DIALOGUE VI.

CONSTITUTION OF THE MODE.

Q. How is the mode constituted?

A. It is constituted from the harmonic triad, from the apparent diatonic and semi-diatonic triad, and from their decompositions and additions.

Q. How is the concord that stands upon the first of the mode termed?

A. It is termed tonic, because in its harmonic range, the 3rd major *do, mi,* or 3rd minor *la, do,* determines it in great part, if not wholly.

Q. How is the 7th major of the mode termed?

A. It is termed sensible, for that natural tendency which the *si* has to the octave *do,* or the *sol* sharp to the *la*; which tendency is common to all the exceeding intervals.

Q. How is the harmonic triad of the 5th termed?

A. It is termed producing *(producente),* when its sensible 3rd major is forced either by the tune or by the dissonance to ascend upon the tonic force which compels the bass to produce the mode, leaping from 4th upwards, or from 5th downwards, the characteristic of the generator or generating bass, from which the mode is fully determined, and the thus named cadence originates.

Q. Give me an example of the cadence of the major mode?

A. The cadence of the major mode shall be formed of two harmonic triads; that is, the one of the producing *sol, si, re,* and the other of the tonic *do, mi, sol.*

Q. How is the cadence of the minor mode formed?

A. By the means of a harmonic triad and a minor, that is:—the 1st *mi, sol* sharp, *si,* upon the producing, and the 2nd *la, do, mi,* upon the tonic.

Q. Does the right of proposing the final cadence exclusively devolve only upon the producing?

A. Yes; but it has not the exclusive faculty of constituting the mode, because its *rivolti* (besides those of the above-mentioned triads) have the same faculty.

Q. What place does the producing take?

A. It takes place upon the 5th, as said before, to fall upon the tonic major or minor, besides the 2nd to rest upon the 5th of both modes.

Q. What is the time assigned to the concord constituting the mode?

A. The weak time; it may, however, be found in the strong time, provided it has not a cadence to form.

Q. What is the numerical nomenclature of the producing triads, and what are their *rivolti?*

A. The generator has one 3 with a little cut crossing at the top, pointing the sensible, and that supposes the 5th. The first *rivolto* upon the sensible has only one 6, and it supposes the 3rd minor; and the 2nd *rivolto* has one 4 and a 6 tranversally cut at the top, pointing also the sensible.

Q. Of the three sounds composing the producing triad, is there any free one?

A. Yes; the generator *sol*, and its 5th *re;* but not so with the 3rd *si;* because, as sensible note, it feels, as it were, obliged to proceed to the *do*.

Q. What is the numerical nomenclature of the tonic?

A. The generator supposes the 3rd and 5th, but it takes no numbers, unless it gets out of the analogous sounds, and then it has either a sharp or a natural, or a flat indicating the 3rd major or minor.

Q. What numbers will its *rivolti* have?

A. The 1st only a 6, and supposes the 3rd; and the 2nd one 4 and one 6.

Q. What is the decomposition of the producing triad?

A. That which falls upon the harmonic triad.

Q. Can it take place naturally, or without preparation?

A. Some do it naturally; however, it seems more proper to make it proceded by the consonant triad, in order to soften somewhat of its harshness; as for instance:—*sol, si, re; sol, si, re* sharp; and *do, mi, sol.*

Q. What is the numerical nomenclature of this decomposed triad?

A. The generator has the 5th, with a preceding little cross (as all the exceding intervals have it), and it supposes the 3rd major, or the 3rd sensible. The 1st *rivolto* has the 3rd with accidents, and the 6th; and the second *rivolto* has the 4th, with a small line put under, (as all the diminished intervals have it) and one 6, indicating the 6th sensible.

Q. What place does this decomposed triad occupy?

A. It occupies the same degrees of the producing diatonic, excepting the 5th of the minor mode, because its exceeding might occupy the place destined to the necessary resolving, upon the 3rd minor; as for instance:—*mi, sol* sharp, *si* sharp, and *la, do, mi.*

Q. Of the sounds composing this chromatic triad, is there a free one?

A. Yes, the generator *sol;* but its 3rd *si*, as sensible note, must of needs ascend to the *do*, and its 5th exceeding *re* sharp will naturally ascend to the *mi*.

Q. Can a third minor be added to the producing triad?

A. Yes; moreover, this adition which, with regard to the generator, is a 7th minor, adds strength to the concord.

Q. What is the function of that dissonance joined to the producing triad?

A. That of descending a degree, both as a 7th with respect to the generator, and as a 5th diminished with regard to the sensible 3rd of the triad.

Q. What is the range of this producing 7th?

A. It is *sol, si, re, fa,* composed of a 3rd major and two minor ones; or else two 5ths, one natural, and one diminished, and in its ends a 7th minor.

Q. Can this concord of 7th be naturally taken?

A. Yes; as indeed its *rivolti* can.

Q. What are the degrees from which this 7th producing takes place?

A. Those same which the producing triad occupy, which serves as a base.

Q. What are the numerals of the generator and of its *rivolti?*

A. The generator has one 7 cut in the middle of its leg, and it supposes the harmonic triad, that is, the 3rd major and the 5th natural; the 1st *rivolto* upon the sensible has the 5th diminished and the 6th

minor, and it supposes the 3rd minor; the 2nd *rivolto* upon the 2nd has the 6th sensible, and supposes the 3rd minor and the 4th natural; and the 3rd *rivolto* upon the 4th has the 4th exceeding, indicating the sensible, and supposes the 2nd major and the 6th major.

Q. Of the four sounds composing the 7th producing, is there any free one?

A. Yes; there is the generator *sol*, and the 5th *re*; but not the note *si*, which will go to the *do*, nor the 7th *fa*, which must descend to the *mi*.

Q. Does this 7th admit of the decomposing of the triad?

A. Yes; still retaining the degrees already assigned to the decomposed triad.

Q. Can such chromatic concord be taken naturally?

A. No; it is proper to have it preceded, as in its *rivolti*, by the 7th producing.

Q. What are the numerals of this chromatic concord?

A. This chromatic concord (as all others of this kind) will have special numbers; as for instance:—the generator will have the 3rd sensible, 5th exceeding, and 7th minor; the 1st *rivolto* will have the 3rd major, 5th diminished, and 6th minor; the 2nd *rivolto* will have the 3rd diminished, 4th diminished, and 6th sensible; and the 3rd *rivolto* will have the 2nd major, 4th exceeding or sensible, and 6th exceeding.

Q. Is there any reflection suggested about the approximation or extension of the parts of this concord?

A. Yes; and it is that in the generator it is proper to hold the 5th exceeding above, and the 7th below, in order to avoid the harsh collision resulting from the 3rd diminished, between the 5th exceeding and the 7th producing; thus, in the 2nd *rivolto*, it will be necessary to remove the 3rd diminished at least to the distance of a 10th, in order to lessen its asperity.

Q. Of these four sounds composing this chromatic concord, is there a free one?

A. Yes, only the generator *sol;* because the 3rd *si*, as a sensible note, will ascend to the *do;* the 5th exceeding *re* sharp will ascend to the *mi*, and the 7th *fa* must descend to the *mi*.

Q. Does the diatonic triad serve to the constitution of the mode?

A. Yes; because it takes place upon the sensible, and upon the 4th altered of the major mode.

Q. When found upon these degrees, is it consonant or dissonant?

A. It is dissonant, because its function then is to constitute the mode, by ascending a semi-tone major, passing from the generator *si, re, fa,* to the generator *do, mi, sol.*

Q. Of the three sounds composing this diatonic triad, is there a free one?

A. Yes, only the 3rd *re;* since the *si*, as a sensible note, inclines to the *do*, and its 5th diminished seeks to descend to the *mi*.

Q. Can this diatonic triad be taken naturally?

A. Yes; so can also its two *rivolti.*

Q. What are its numerals?

A. The generator has the 5th diminished, and supposes the 3rd minor; the 1st *rivolto,* which takes its stand upon the 2nd, has the 3rd minor and the 6th sensible; and the 2nd *rivolto,* which rests upon the 4th, has the 4th exceeding or sensible and the 6th major.

Q. What degrees are assigned to its decomposition *si, re* sharp, *fa?*

A. Those same ones as for the diatonic triad.

Q. Can this chromatic concord be taken naturally?

A. No; it will be proper to make the apparent diatonic triad *si, re, fa,* precede either the generator, or its *rivolti.*

Q. What are the numerals of this chromatic concord?

A. The generator will have the 3rd major and the 5th diminished; the 1st *rivolto* will have the 3rd diminished and the 6th sensible; the 2nd *rivolto* will have the 4th exceeding or sensible; and the 3rd *rivolto* will have the 4th exceeding or sensible and the 6th exceeding.

Q. What observation is suggested by the whole?

A. That of holding, in the generator, the 3rd major above, and the 5th diminished under, in order to avoid the harshness deriving from the 3rd diminished; and in the 1st *rivolto,* of finding the 3rd diminished at the distance of a 10th at least.

Q. Of the three component sounds of this decomposition, is there a free one?

A. No; because the *si*, as sensible note, tends to ascend upon the tonic *do*, its 3rd major *re* sharp will ascend to the *mi*,—the opposite exceeding being of the 5th diminished; and the 5th diminished *fa* will naturally descend one degree upon the *mi*.

Q. Can the apparent diatonic triad receive the addition of a 3rd major?

A. Yes; even such addition (which with regard to the generator is a 7th minor) adds intensity and strength to the concord, as does the 7th producing.

Q. What is the function of this dissonance, added to the apparent diatonic triad?

A. That of descending one degree.

Q. What is the range of this 7th, which I will call diatonic?

A. It is *si*, *re*, *fa*, *la*, composed of two 3rds minor and one major; or else two 5ths,—one diminished, and the other natural, and at its ends a 7th minor.

Q. Can this 7th diatonic be taken naturally?

A. Yes; besides its *rivolti*.

Q. What are the degrees upon which this 7th diatonic takes place?

A. The same as occupied by the apparent diatonic triad, which serves as its base.

Q. What are the numerals of the generator and its *rivolti*?

A. The generator has one 7 with two cuts in the middle of its leg, and supposes the apparent diatonic triad, that is,—the 3rd minor and the 5th diminished. The 1st *rivolto* upon the 2nd has the 5th natural and the 6th sensible, and supposes the 3rd minor; the 2nd *rivolto* upon the 4th has the 3rd major and the 4th exceeding or sensible, and supposes the 6th major; and the 3rd *rivolto* upon the 6th has the 2 cut, indicating the sensible and the 4th natural, and supposes the 6th minor.

Q. How are the parts of the 1st and 2nd *rivolto* disposed?

A. In the 1st *rivolto* it is necessary to hold the 5th *la* above, and the sensible 6th *si* under, in order to avoid the harsh contact of 2nd between the *la* and the *si*. In the 2nd *rivolto* it is proper to hold the 3rd major above, and the triton under, for the above mentioned reason.

Q. Can the harshness of the 3rd *rivolto* be diminished?

A. No; because the sensible 2nd, whatever place it may occupy among the parts, unavoidably brings on much harshness; besides, the sensible 2nd *si* inclining to the *do*, and the sensible bass *la* as a dissonance, resolving itself into the *sol*, give rise to an enervated or morbid resolving in 4th *sol, do*.

Q. Being very certain that preparation lessens a great part of the harshness from the clashing of any dissonant concord, tell me how can this 3rd *rivolto* be prepared?

A. You can prepare it by placing before it the triad of *la*, or the same *la* with 3rd and 6th.

Q. Could it be resolved better?

A. Yes; by making the 3rd *rivolto la* descend upon the *sol*, with 7th producing, or else upon a consonant concord.

Q. Of the four sounds composing the 7th diatonic, is there a free one?

A. No; because the generator *si* will ascend to the *do*; because its 3rd *re* must ascend one degree to the *mi*, to avoid the 5ths of straight movement, which might happen between *re*, *la*, and *do*, *sol*, whenever the *re* descends to the *do*; because the 5th diminished *fa* will descend to the *mi*, and because the 7th *la* must descend to the *sol*.

Q. Does this 7th diatonic admit the decomposition to the triad?

A. Yes; and it always retains the degrees already assigned to the diatonic triad.

Q. Can this chromatic concord be taken naturally?

A. No; It is proper to make it preceded, besides in its *rivolti*, by the 7th diatonic.

Q. What are the numerals of this chromatic concord?

A. The numerals of the generator are the 3rd major, 5th diminished, and 7th minor; of the 1st *rivolto* they are the 3rd diminished, 5th diminished, and 6th sensible; of the 2nd *rivolto* they are the 3rd major, 4th exceeding or sensible, and 6th exceeding; and of the 3rd *rivolto* they are the 2nd sensible, 4th exceeding, and 6th minor.

Q. Is there any observation suggested upon the aggregate of these parts?

A. Yes; that in the generator it is necessary to keep the 3rd major uncovered, in order to avoid the shock of the 3rd diminished with the 5th diminished, as in the 1st *rivolto* it is necessary to keep the 3rd diminished, at least, to the distance of a 10th.

Q. Of the four sounds composing this chromatic concord is there a free one?

A. No; because the generator *si* will ascend to the *do*; because its 3rd *re* sharp, as opposite exceeding both of the 5th diminished and of the 7th minor, is prompted towards the *mi*; because the 5th diminished *fa* will descend to the *mi*; and because the 7th *la* must descend to the *sol*.

Q. Does the semi-diatonic triad serve to the constitution of the mode?

A. Yes; because it takes place upon the sensible or altered 4th of the minor mode.

Q. When found upon these degrees, is it consonant or dissonant?

A. It is dissonant, since it seeks its function to constitute the mode by ascending a semi-tone major, passing from the generator *sol* sharp, *si, re,* to the generator *la, do, mi.*

Q. Of the three sounds composing this semi-diatonic triad, is there a free one?

A. Yes, the only 3rd *si*; since the *sol* sharp, as sensible note, inclines towards the *la,* and its 5th diminished *re* will descend to the *do*.

Q. Can this semi-diatonic triad be taken naturally?

A. Yes; no less than its two *rivolti*.

Q. What are its numerals?

A. They are the same as of the apparent diatonic triad; that is to say, the generator has the 5th diminished, and it supposes the 3rd minor; the 1st *rivolto* has the 3rd minor and the 6th sensible; and the 2nd *rivolto* has the 4th exceeding or sensible and the 6th major.

Q. What degrees are assigned to its decomposition,—*sol* sharp, *si* flat, *re*?

A. The same as of the semi-diatonic triad; however, this is preferently used upon the altered 4th, to rest upon the 5th, with a harmonic triad, in order to avoid the bad relation between 4th diminished and 5th exceeding, which sometimes occurs when it takes place upon the sensible between the concord *sol* sharp, *si* flat, *re*, and the concord of resolving upon the tonic *la*, *do*, *mi*.

Q. Can this chromatic concord be taken naturally?

A. The generator, no; but its *rivolti*, yes. It is proper to make the generator preceded by the semi-diatonic triad *sol* sharp, *si*, *re*, to lessen the harshness, and the 2nd *rivolto* (though it may be taken naturally) will hold the 4th exceeding above, and the 6th minor under, in order to remove the asperity of the 3rd diminished.

Q. What are the numerals of this chromatic triad?

A. The generator will have the 3rd diminished and the 5th diminished; the 1st *rivolto* will have the

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A. Yes; besides its *rivolti*.
Q. What is the range of this 7th, which I will call semi-diatonic?
A. It is the *sol* sharp, *si, re, fa;* composed of three 3rds minor, two 5ths diminished, and a 7th diminished, at its ends.
Q. What are the degrees upon which this 7th semi-diatonic takes place?
A. They are the same as occupied by the apparent semi-diatonic triad, which serves as its base.
Q. What are the numerals of the generator and of its *rivolti*?

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its 7th diminished *fa* will descend to the

Q. Does this semi-diatonic 7th admit of composition to the triad?

A. Yes; yet it always retains the degrees already assigned to the semi-diatonic triad decomposed.

Q. Can this chromatic concord be taken naturally?

A. Yes; excepting the generator, which must of needs be preceded by the concord of semi-diatonic 7th.

Q. What are the numerals of this concord?

A. For the generator upon the altered 4th, they are the 3rd diminished, 5th diminished, and 7th diminished; for the 1st *rivolto* upon the 6th they are 3rd major, 5th natural, and 6th exceeding; for 2nd *rivolto* upon the tonic they are the 3rd major, 4th exceeding,

3rd major and the 6th exceeding; and the 2nd *rivolto*, the 4th exceeding and 6th minor.

Q. Of the three component sounds of such decomposition, is there a free one?

A. No; because the *sol* sharp, as sensible note, will ascend to the *la*; the *si* flat, its 3rd diminished, will descend to the *la*; and the *re*, 5th diminished, will descend to the *do*.

Q. Can the apparent semi-diatonic triad receive the addition of a 3rd minor?

A. Yes; moreover, such an addition, which with regard to the generator is a 7th diminished, gives more strength to the concord.

Q. What is the function of this dissonance, added to the apparent semi-diatonic triad?

A. That of descending one degree as a secondary dissonance.

Q. Can this concord of 7th diminished be taken naturally?

A. Yes; besides its *rivolti*.

Q. What is the range of this 7th, which I will call semi-diatonic?

A. It is the *sol* sharp, *si*, *re*, *fa*; composed of three 3rds minor, two 5ths diminished, and a 7th diminished, at its ends.

Q. What are the degrees upon which this 7th semi-diatonic takes place?

A. They are the same as occupied by the apparent semi-diatonic triad, which serves as its base.

Q. What are the numerals of the generator and of its *rivolti*?

A. The generator upon the sensible has one 7 with a small line put under it, as being a secondary dissonance, and it supposes the semi-diatonic triad, that is,—the 3rd minor and the 5th diminished; the 1st *rivolto* upon the 2nd has the 5th diminished and the 6th sensible, and it supposes the 3rd minor; the 2nd *rivolto* upon the 4th has the 3rd minor and the 4th exceeding or sensible, and supposes the 6th major; and the 3rd *rivolto* upon the 6th has the 2nd exceeding or sensible and the 4th exceeding, and supposes the 6th major.

Q. Of the four sounds composing the 7th semi-diatonic, is there a free one?

A. No; because the generator *sol* sharp, as sensible note, will ascend to the *la;* because its 5th diminished *re* will descend to the *do;* and because its 7th diminished *fa* will descend to the *mi*.

Q. Does this semi-diatonic 7th admit of the decomposition to the triad?

A. Yes; yet it always retains the degrees already assigned to the semi-diatonic triad decomposed.

Q. Can this chromatic concord be taken naturally?

A. Yes; excepting the generator, which must of needs be preceded by the concord of semi-diatonic 7th.

Q. What are the numerals of this concord?

A. For the generator upon the altered 4th, they are the 3rd diminished, 5th diminished, and 7th diminished; for the 1st *rivolto* upon the 6th they are 3rd major, 5th natural, and 6th exceeding; for 2nd *rivolto* upon the tonic they are the 3rd major, 4th exceeding,

and 6th minor; and for 3rd *rivolto* upon the the 3rd they are the 2nd exceeding, 4th natural, and 6th major.

Q. Of the four sounds composing this chromatic concord *re* sharp, *fa, la, do,* is there a free one?

A. No; because the *re* sharp will ascend to the *mi,* its 3rd diminished *fa* will descend to the *sol* sharp, and its 7th diminished *do* will descend to the *si.*

Q. Is there any reflection suggested about the aggregate of this chromatic concord?

A. Yes; the modern Music Schools allow, in concord, the 5ths of right mode between *fa, do,* and *mi, si;* so in the generator as in its *rivolti,* provided they are not to be found within the extreme parts.

Q. Here is an end to the concords fit to the constitution of the mode; tell me now what and how many these concords are?

A. They are—the harmonic triad, decomposed and increased; the apparent diatonic, decomposed and increased; and the apparent semi-diatonic, also decomposed and with additions.

Q. How many sorts of harmony result from these concords?

A. Six triads and six concords of 7th, which, jointly with their *rivolti,* amount to 42 harmonies; and if we add to these, not the harmonic triad already enumerated, but the minor triad with its *rivolti,* we will find again three other harmonies, which will carry the number to 45.

Q. What is the characteristic of the concord constituting the mode?

A. That however dissonant, it is tolerated by the ear with as much forbearance as there is charm in resting upon a consonant concord resolving, which naturally comes after.

Q. Whence does this illusion proceed?

A. It proceeds direct from the strong sensation of the sensible note, which attracting to itself great part of the attention, brings forward the pleasing idea of its natural resolving.

Q. Let us now come to the harmonic movement, and tell me into how many sorts is it divided?

A. It is divided into three sorts, viz:—straight movement, contrary movement, and oblique movement.

Q. What is the straight movement?

A. The straight movement is that in which the parts follow each other by a straight way upwards or downwards, through conjunctive or disjunctive intervals.

Q. What is the contrary movement?

A. The contrary movement is that when a part ascends, whilst the other part descends through conjunctive or disjunctive intervals.

Q. What is the oblique movement?

A. The oblique movement is that in which one part stands motionless, whilst the other resolves through conjunctive or disjunctive intervals.

Q. Among the above movements, which is the best?

sol, to the octave *do*, *do*; and from the 5th *do*, *sol*, to the octave *re*, *re*.

Q. What is the decision of modern Musical Schools about it?

A. It is said, that praiseworthy will be that scholastic composer, and that accompanier, who will seek to comply with the forbiddance by using the contrary movement; but that the compositor of taste, and the accompanier of operatic music, will be able to avail themselves of those most agreeable progressive consonances, taking no account of the 5ths and octaves merely imaginary, not true, provided the performer executes, as he should, what he finds written and nothing more.

Q. For what reason is the harmonic concatenation recommended?

A. The harmonic concatenation is strongly recommended by our most accredited masters, because from it there arises a regular progression of concords, besides a good arrangement of the parts.

Q. How does the concatenation between the parts take place?

A. It takes place when the bass, either generating or sensible, proceeds in such a way that one, two, and sometimes three sounds, composing a concord, remain fixed in the successive concord.

Q. Is there a concatenation between the concords of the tonic and the 5th of the mode?

A. Yes; because the 5th of the tonic *do* remains octave of the 5th *sol*, and *vice versa*.

Q. Is there a concatenation between the tonic and the 4th of the mode?

A. Yes; because the octave of the tonic *do* becomes 5th of the 4th *fa*, and *vice versa*.

Q. Is there a concatenation between the tonic and the 3rd of the mode?

A. Yes; because the 3rd and the 5th of the tonic *do*, remain octave and 3rd of the 3rd *mi*, and *vice versa*.

Q. Is there a concatenation between the tonic and the 6th of the mode?

A. Yes; because the 3rd and the 8th of the tonic *do*, becomes 3rd and 5th of the 6th *la*.

Q. Is there a concatenation whenever dissonances are introduced?

A. Yes; because the preparation and the striking up of a dissonance, is only a concatenation.

Q. Whence does the relation arise?

A. The relation arises from the ratio or proportion between two sounds composing an interval taken within its extremes.

Q. How many sorts of relations are there?

A. Two; one monodic, and the other chorodic.

Q. Whence does the monodic relation derive?

A. It derives from one single part; as for instance:—from two successive *do*, *sol*, or others; and may be good or bad.

Q. Whence does the chorodic relation arise?

A. It arises from one, two, or more parts; as for

instance :—*do* in one part, and successively *sol* sharp in another; and it may be good or bad.

Q. Which are the good relations?

A. Those which derive from the diatonic intervals.

Q. Which are the bad relations?

A. Those which derive from the diminished and exceeding intervals.

Q. Is there a way of rendering those bad relations tolerable, or less harsh?

A. Yes; they will become much less harsh, when you take care to avoid their effect by superposing a sound, which drawing to itself a great part of the attention, will thus diminish the harshness of the bad relation under it.

Q. Which are the bad chorodic relations that require greater circumspection?

A. The diminished, and the exceeding octaves.

DIALOGUE VII.

OF THE DIATONIC MOVEMENTS.

Q. What is the defect inherent to the diatonic scale?

A. That of the bad monodic relation of the triton between the 4th and the sensible.

Q. What consequences arise from that effect?

A. There arise some bad chorodic relations of exceeding 4th, which clash sometimes with one, and sometimes with another triad.

Q. Does the ascending scale, having the triad upon every degree, produce a good defect?

A. No; because there arises the triton from the triad of the 2nd to that of the 3rd; from the triad of the 3rd to that of the 4th; and from the triad of the 4th to that of the 5th.

Q. Is the return that takes place in passing from the 4th to the 5th, as harsh as the others abovementioned?

A. No; because the triad of the 5th, being the same as of the producing, lessens the harshness of it through the charm which flatters the ear with the resolving; or with the cadence upon the tonic.

Q. Does the rest of the scale, that is from the 5th to the octave, with the proper triads, bring on any bad relation?

A. None.

Q. Is the descending scale, having the triads for each degree, defective?

A. Yes; because the apparent diatonic triad, by descending upon the triad upon the 6th, brings not only the confusion of the two 5ths from *si, fa,* and *la, mi,* but also comes to betray its natural tendency upon the tonic; besides, the passage from the triad of the 5th, to the triad of the 4th, gives the bad relation of the triton, as well as from the triad of the 4th to the triad of the 3rd, and from the triad of the 3rd to that of the 2nd likewise; and from this last to the triad of the tonic, though there is no bad relation, the passage comes out bad; because the triad of the 2nd

does not contain any of these sounds which are rendered necessary to constitute the mode, and terminate any song whatever.

Q. Are there any other causes from which may be inferred the unpleasant effect of this scale, formed of so many generators?

A. Yes; firstly—that which keeps the parts in good order, and makes agreeable the passage from one concord to the other, is the harmonic concatenation—and here is none of any sort. Secondly—a progression of 8 generators, ascending or descending one degree, cannot but be tiresome; there not being between them the so much desired variety of modulation.

Q. What does result from these inconveniences?

A. The necessity of fixing to the scale other harmonies that remove the above defects; whence comes the rule not to make more than three triads ascend of a degree, unless they are found intermixed with the concord constituting the mode, which tempers the unpleasantness of it, and unless we annex to it the dissonance, which, at the same time serves to the concatenation, and to the variety of modulation.

Q. Does this same rule prescribe any thing upon the descending generators?

A. Yes; it prescribes not to make more than two generators descend one degree, having always regard to the bad chorodic relations of the triton.

Q. The scale of so many generators not being admissible, for the above reasons, can it be admitted upon the 1st *rivolto?*

A. Yes; the 1st *rivolto* with three parts, lends itself not only to the whole progression by one degree, but moreover, to the leap by more than one.

Q. How then is the progression of this *rivolto* rendered plausible, and not that of the generator?

A. It must not look strange that a *rivolto*, and not its generator, should be applied to some good manner of hearing, since through the power of the *rivolto* itself, the bad relations are made more or less unpleasant, as we have already seen about some chromatic triads.

Q. Can the 2nd *rivolto* of this progression proceed in the same order as the 1st.

A. No; because it becomes morbid and powerless by the means of the 4th, which stands in direct contact with the sensible bass.

Q. Why then does not the 4th, though a consonance, always produce a pleasing effect?

A. Because, when it serves to complete the generating concord, it is agreeable as a consonance; but when straight upon the 2nd *rivolto*, though it is not a dissonance, nor requires to be prepared or resolved, it is however morbid and without effect; and a proof of its morbidness is, that if to the concord of 4th and 6th, we join the 3rd, it acquires as much strength as is sufficient to satisfy the ear.

Q. What do you conclude of all this?

A. We conclude that the 2nd *rivolto* of the triad is not rendered fit to the progression by either one or more degrees, but that it can be used naturally to

prepare the cadence, and in many other ways, as proved by good basses and fine compositions.

Q. Has the minor ascending scale the same inconvenience as the major ?

A. No; it becomes less harsh than the major, because it often falls in the concords, which constitute the mode.

Q. Of the two movements of 3rds and 6ths, ascending and descending, with their respective triads, which is the best ?

A. The ear does not hesitate to prefer the passage of 3rd downwards or 6th upwards, on account of their greater softness; besides, the passages of the apparent diatonic triad, in the movements of 3rd downward, are tolerated both in the major and minor mode, whilst in those of 3rd upwards they are absolutely bad.

Q. Is there some rule of accompaniment relative to the movement of 3rd downwards or 6th upwards ?

A. Yes; the rule requires that it shall have the triad.

Q. Of the two movements of 4th or 5th ascending or descending, with the proper triads, which is the best ?

A. That of 4th upwards, or 5th downwards, is without any doubt the best, because it presents a greater variety of modulations, preserving the harmonic concatenation; because the apparent diatonic triad progresses uncommonly well, and finally, because it is the very same movement of the cadence. It

results very differently from the movement of 4th downwards, or 5th upwards, because to the want of the movement fit for the cadence, it adds the inconvenience of ill bearing the apparent diatonic, and semi-diatonic triads.

Q. Is there any rule of accompaniment to fix the concords suitable to the leaps of 4th upwards, or 5th downwards?

A. Yes; even the rule requires them to have the triad, or also the 7th.

Q. Considering upon the above movements of one degree, of 3rd and 4th upwards and downwards, it strikes me that the apparent diatonic, and the semi-diatonic triad, take a different bearing and different place from the one already assigned upon the sensible and 4th altered. Pray, clear away my doubt, beginning from movement of one degree?

A. In the first progression by one degree ascending of the major and minor mode, they are dissonant, because they have not only the duty of ascending of a semi-tone major, as sensible notes, but they also compel their diminished 5ths to descend according to the rule of secondary dissonances, as for instance,—from the apparent diatonic triad to the harmonic triad, or else from the apparent semi-diatonic triad to the minor triad.

Q. Continue to the leap of 3rd?

A. In the progression of 3rd downwards, the apparent diatonic triad, in the major mode, is taken upon the 5th or producing *sol, si, re;* and in the

minor mode is carried upon the semi-diatonic triad *sol* sharp, *si*, *re* ; and that triad upon the 5th *mi*, *sol* sharp, *si*, freeing themselves in such a way, not less than their 5th diminished of the obligation to be resolved, and taking, for that purpose, the bearing of the consonant concords.

Q. Continue to the leaps of the 4th?

A. In the progression of 4th upwards, in the major mode, the apparent diatonic triad is carried upon the 3rd of the mode *mi*, *sol*, *si* ; and in the minor, upon the 5th *mi*, *sol* sharp, *si* ; freeing itself equally from any obligation whatever.

Q. What are the denominations of those two apparent diatonic and semi-diatonic triads, when they take the bearing of consonant concords?

A. When the diatonic bears upon the 3rd or 5th of the major mode, it is called 7th, on account of the degree it occupies ; when it precedes the semi-diatonic triad, or the producing of the minor mode, it is the 2nd ; and thus the semi-diatonic triad is denominated 7th, when it is carried upon the producing of the minor mode.

Q. Is it then on account of such transmigrations of consonants into dissonants that they are called anomalous?

A. Yes.

Q. From the reunion of the three above mentioned movements of one degree, of 3rd and 4th, and which have been considered the best, can other ones arise?

A. Yes; thence are derived a few more, sufficiently plausible; as for instance:—the movement of 3rd downwards, by one degree upwards, and one 3rd downwards; the movement of 4th downwards, and one degree upwards; and if the scale did not contain the above mentioned original defect, through which some movements become absolutely impracticable, the combinations of the diatonic movements would be in great number, and all good.

Q. Let us return to the already demonstrated scale, having the triad for every degree, and let me know, as well as the inconveniences, the means by which they can be avoided,—analyzing degree by degree, concord by concord?

A. Starting from the repeated principle that the ear does not feel anything more agreeable than the constitution of the mode, because it brings to it, at a point, the idea of the rhythm, of the phrases, and of the truth of the mode itself; I will say that the passage, not only the most natural, but the most desired by the ear, is that of the tonic to the producing, and necessarily from this latter to the former, or else from the tonic to the sensible, and from this latter forcibly to the former.

Q. What does result from this?

A. It results that the producing of the 7th *sol, si, re, fa,* mingled with the tonic *do, mi, sol,* procures in its *revolti* some harmonies fixed by the well known rule of the octave as to the sensible. The 1st *rivolto si, re, fa, sol,* to the second, descending and

ascending; the 2nd *rivolto re, fa, sol, si,* to the 4th descending; the 3rd *rivolto fa, sol, si, re,* to the 5th; the generator with the only triad *sol, si, re;* and finally, owing to the necessary resolving, also to the 3rd ascending or descending, the 1st *rivolto* of the tonic *mi, sol, do.*

Q. Can these degrees have other harmonies?

A. Yes; as for instance:—the sensible can have the 3rd or 7th diatonic; the 2nd can have the 1st *rivolto* of either; and the 4th can have the 2nd *rivolto* of both the concords.

Q. That being premised, tell me if the passage from the tonic *do, mi, sol,* to the triad of the 2nd *re, fa, la,* is good?

A. Yes; but *vice versa,* from the latter to the former is bad; as is that from the triad of the 2nd *re, fa, la,* to that of the 3rd *mi, sol, si,* on account of the relation of the triton; so that it is necessary to interpose a concord between the triads of the 2nd *re, fa, la,* and the tonic *do, mi, sol,* which it not only binds with these, but which necessarily falls in the 1st *rivolto* of the tonic *mi, sol, do,* upon the 3rd; this concord may be either the 2nd *rivolto* of the 7th producing, or the 1st of the apparent diatonic triad, whenever it is resolved upon the tonic; and when it ascends to the 3rd, besides the two pointed ones, it can receive the 1st *rivolto* of the 7th diatonic, which concords all tend to the constitution of the mode.

Q. The 1st *rivolto mi, sol, do,* being upon the 3rd, will the passing to the triad from the 4th *fa, la, do,* be good?

A. It will be excellent, and thus will eschew the worst passage that is found from the triad of the 3rd *mi, sol, si,* to that of the 4th *fa, la, do.*

Q. From the triad of the 4th *fa, la, do,* to the triad of the 5th *sol, si, re,* is there a passing?

A. Yes, though there is the defect of the triton; but this, on account of the charm by which the ear is flattered, from the impression of a concord that might constitute its mode, is rendered much less sensible.

Q. Is it thus in an inverse order?

A. No; because passing from the 5th *sol, si, re,* which has an immediate affinity with the tonic, to the 4th *fa, la, do,* which leaves in suspense the hearing, the bad relation of the triton is most strongly manifested. But this progression is adopted by the rule of the octave, assigning to the 5th the triad *sol, si, re,* and to the 6th the 1st *rivolto* of the 4th *la, do, fa.*

Q. Is there another way of passing from the 4th to the 5th?

A. Yes; and any bad relation of the triton shall be removed, whenever you pass from the triad of the 4th to the 5th, with the 2nd *rivolto* of the tonic *sol, do, mi;* so will likewise be good the passage from this 2nd *riovolto,* upon the 5th, to the 6th with its proper triad, *la, do, mi;* or else, with the 1st *rivolto* of the 4th *la, do, fa,* upon the 6th.

Q. Starting thence from this *rivolto la, do, fa,* what will the sensible note receive?

A. It will receive the 1st *rivolto*, or of the triad only, *si, re, sol;* or of producing 7th *si, re, fa, sol;* or else, the only apparent diatonic triad *si, re, fa;* or 7th diatonic *si, re, fa, la.*

Q. Two concords that constitute the mode, being found among the proper triads of the 4th, 5th, 6th, 7th, and 8th, or the tonic, and there not being any bad relation, will the passing of them be plausible?

A. Yes.

Q. In the descending scale, does the tonic *do, mi, sol,* pass plausibly upon the apparent diatonic triad *si, re, fa?*

A. Yes, whenever this latter ascends anew upon the tonic *do, mi, sol,* and does not descend upon the triad of the 6th *la, do, mi;* since the passage would become bad, on account of the 5th diminished not being resolved, as it should.

Q. What then will be the proper concord of the 7th?

A. It will be the 1st *rivolto* of the 5th *si, re, sol,* which next passes perfectly upon the 3rd of the 6th *la, do, mi.*

Q. Will the passage from the 6th *la, do, mi,* to the 5th *sol, si, re,* be good?

A. Yes, when it presents itself as producing; but should it be to rest upon the 5th, it will be absolutely bad; though bad relations are not met, because the preceding concord has no number that may constitute the mode.

Q. Will it be proper to pass from the triad of the

6th to the 5th, with the 2nd *rivolto* of the tonic *sol, do, mi?*

A. Yes; so it will be proper to pass with the 1st *rivolto* of the 3rd *sol, si, mi;* because these harmonies pass more or less easily upon the triad of the 4th *fa, la, do.*

Q. Being found upon the 4th, with triad, what will be the best way of passing upon the 3rd?

A. It will be to give it the 1st *rivolto* of the tonic *mi, sol, do.*

Q. From this *rivolto* to the triad of 2nd *re, fa, la,* is the passage good?

A. Yes; but there not being from this latter to the tonic, because it has not in itself any of those numbers which the ear seeks for the constitution of the mode, it is proper to give it after the 1st *rivolto* of the tonic, upon the 3rd, the 2nd *rivolto* of the triad *re, sol, si,* or of the producing 7th *re, fa, sol, si;* or else, the 1st *rivolto* of the sensible *re, fa, si.*

Q. How is the scale of the minor mode accompanied?

A. In virtue of the observations already made about the accompaniments of the major scale, it will be modelled very nearly in the same manner.

Q. Starting from any degree whatever of the scale, either major or minor, can you pass upon the two concords constituting the mode, that is, upon the the producing and the sensible?

A. Yes.

Q. Will the passage upon the altered 4th be good,

starting from any degree whatever of the scale, either major or minor?

A. Yes; even the altered 4th, which of its nature falls upon the 5th, can have all the concords that constitute the mode; as for instance,—the 1st *rivolto* of the producing triad, *fa* sharp, *la, re;* the 1st *rivolto* of the producing 7th, *fa* sharp, *la, do, re;* the generator of the apparant diatonic triad *fa* sharp, *la, do;* the 7th diatonic *fa* sharp, *la, do, mi;* and the 7th semi-diatonic, *fa* sharp, *la, do, mi* flat.

Q. What becomes also, in this demonstration, of the major mode, the apparent semi-diatonic 7th originating from the minor mode?

A. The 7th diminished will be promiscuously found, and with excellent effect, with the major concords; contrary to the 7th diatonic, which cannot take place in the minor mode, because it destroys too strongly the very idea of it.

Q. Can you understand any number suggested from the diatonic and chromatic triads, and their additions or adjuncts, hitherto demonstrated?

A. Yes; we can understand some without the ear being in doubt about the place and the truth of the concord; in some cases, it even becomes necessary to understand some number, either to avoid a bad relation chorodic, or to eschew the 5ths and the octaves; or else to diminish or increase the effects of the harmony.

Q. What may be understood from the generator of the major or minor triad?

A. Sometimes the 3rd, sometimes the 5th, other times both.

Q. What may be understood from the 1st *rivolto?*

A. Sometimes the 3rd, sometimes the 6th.

Q. What may be understood from the 2nd *rivolto?*

A. Sometimes the 4th, sometimes the 6th.

Q. What can be understood from the generator of the harmonic triad decomposed, as, — *sol, si, re* sharp?

A. The only 3rd.

Q. And from its 1st *rivolto?*

A. The only 6th.

Q. And from its second *rivolto?*

A. The only 4th.

Q. What can be understood from the concord of 7th?

A. Sometimes the 3rd, sometimes the 5th, and both together?

Q. And from its 1st *rivolto?*

A. The 3rd.

Q. And from its 2nd *rivolto?*

A. The 6th.

Q. And from its 3rd *rivolto?*

A. Sometimes the 6th, and sometimes the 6th and 4th.

Q. What can be understood from the generator of producing 7th, decomposed in its 5th, as *sol si, re* sharp, *fa?*

A. The only 3rd.

Q. And from the 1st and 2nd *rivolto?*

A. Nothing; since otherwise it would not be discernible.

Q. And from the 3rd *rivolto?*

A. The only exceeding 4th.

Q. What can be understood from the generator of the apparent diatonic triad?

A. The 3rd.

Q. And from the 1st *rivolto?*

A. The 6th.

Q. And from the 2nd *rivolto?*

A. The 6th.

Q. What can be understood from the generator of the apparent diatonic triad decomposed, as,—*si*, *re* sharp, *fa?*

A. Nothing; and so it is with the 1st and 2nd *rivolto*.

Q. What can be understood from the generator of the 7th diatonic?

A. Sometimes the 3rd, sometimes the 5th, other times both.

Q. And from the 1st *rivolto?*

A. The 3rd.

Q. And from the 2nd *rivolto?*

A. The 6th.

Q. And from the 3rd *rivolto?*

A. Sometimes the 6th, and sometimes the 4th and the 6th.

Q. What can be understood from the generator of the 7th diatonic decomposed, as,—*si*, *re* sharp, *fa*, *la?*

A. The 5th.

Q. And from the 1st *rivolto ?*

A. The 3rd.

Q. And from the 2nd *rivolto ?*

A. Nothing.

Q. And from the 3rd *rivolto ?*

A. The 6th.

Q. What can be understood from the generator of the 7th diminished?

A. Sometimes the 5th, sometimes the 3rd, or else both.

Q. And from the 1st *rivolto ?*

A. The 3rd.

Q. And from the 2nd *rivolto ?*

A. The 6th.

Q. And from the 3rd *rivolto ?*

A. The 6th, and also the 4th and 6th.

Q. In the decomposition of the 7th diminished, can you understand some numerals?

A. No.

Q. Can the diatonic and chromatic concords vary the harmonies, passing from the generator to their respective *rivolti*, and *vice versa ?*

A. Yes; and in this case, the accompanier finding a line that points to him the continuation of the same concord, must set again, with his upper hand, the note which the bass abandons.

Q. When the figures or notes of such passages will be much loaded, what shall the accompanier do?

A. He shall mostly take care to fill up the concord

in the above pointed manner; and when the figures ought to go with much celerity, he shall properly give out the full concord upon the first of the two, three, four, or six notes.

Q. What harmony shall the accompanier give upon the rest or pause which precedes the passage?

A. It is usual to give it the harmony apparent to the note, or the subsequent notes.

Q. Are the notes leaping, or proceding by more than one degree, good?

A. Yes; because they belong to the harmony.

Q. What prescriptions are observed with respect to the passing notes of the whole, foreign to the harmony?

A. Our ancient masters have subjected them to two prescriptions; the first of which is, to progress by conjunctive intervals, ascending or descending, and the other is never to practise them, but in weak or even time.

Q. Are the odd notes, whether crotchets, quavers, or semi-quavers, considered as strong times?

A. Yes; and *vice versa* for the even notes.

Q. Are these two prescriptions rigorously observed?

A. No; because the modern melody often leaps upon the note foreign to harmony; and because this is indifferently found, either in the strong or odd time, or in the weak or even time.

DIALOGUE VIII.

OF THE GENERAL RULES CONCERNING THE PRIMARY DISSONANCES.

Q. How many are the primary dissonances?

A. They are four; that is:—the 7th, resulting from the addition of one 3rd to the triad; the 9th, resulting from the addition of two 3rds to the triad; the 11th, resulting from the addition of three 3rds to the triad; and the 13th, resulting from the addition of four 3rds to the triad.

Q. Of how many sorts are they?

A. The 7th is of two sorts; that is,—7th major and 7th minor. The 9th is of three sorts; that is,—9th minor, 9th major, and 9th exceeding. The 11th is of three sorts; that is,—11th diminished, 11th natural, and 11th exceeding. And the 13th is of two sorts; that is,—13th minor, and 13th major.

Q. Why do you not enumerate among the 7ths, the 7th diminished?

A. Because it is a secondary dissonance.

Q. For what purpose is the preparation made to precede the primary dissonance?

A. For that of removing somewhat of its own harshness.

Q. For what reason must the dissonance be resolved?

A. In order that after the harsh collision of the stroke, the ear may remain satisfied.

Q. What is the preparation?

A. It is a sound apparent or similar to a consonant concord, which through the means of legatura or syncope, is rendered dissonant in the successive concord, which occurs mostly from the movement of the grave part.

Q. Is there any exception to make about this?

A. Yes; sometimes the dissonance is prepared by itself; neither are all primary dissonances subject to preparation, as the producing 7th and the diatonic 7th are.

Q. What is the value of the preparation note?

A. It must have, at least, the value of the stroke, though it might happen, besides, that it may be of less value.

Q. What is the stroke or percussion?

A. It is that concord upon which the bound or syncopated note causes the dissonant shock, which must fall upon the strong time.

Q. What exception is found about this?

A. That of the 7ths, which serve to the constitution of the mode, being found or taking place mostly in the weak time.

Q. What is the resolution or resolving?

A. It is the act in which the struck dissonance descends of one conjunctive degree upon the next consonance.

Q. What exception is found about the resolution?

A. That of one dissonant part being able to pass from one to two or more dissonances, and that all dissonances must not descend; but some of them,

indeed, must ascend by their own nature, as the four secondary exceeding; and among the primary ones, the 7th major, when it feels the function of the sensible note; and the 9th major and exceeding, the 11th exceeding, and the 13th major, can also ascend.

Q. What is the difference between the obligations or functions of the primary and secondary dissonance?

A. That the primary dissonance is compelled only to descend or ascend of one degree, by itself, and not its opposite, as happens to the secondary dissonance.

Q. Are the primary dissonances a retard or clog to the consonant concord and the 7th producing?

A. Yes; since the 7th major ascends to the octave; the 9th descends to the octave, or ascends to the 10th or 3rd; the 11th descends to the 10th or 3rd, or ascends to the 12th or 5th; and the 13th descends to the 12th or 5th, or ascends to the 14th or 7th.

Q. What other great proof could be given, that they retard the harmony?

A. The one resulting immediately from the strong time in which such retards or drags must be used,—a time inseparable from the generating bass, the sure guide of which is the strength of the rhythm.

Q. This principle settled, what shall the composer and the accompanier do to diminish the harsh collision of the complete dissonant concord?

A. They shall omit the 3rd to the triad, if the retard be of the 10th; the 5th to the triad, if the retard be of the 12th; and the 7th first addition, should the retard be of the 14th.

Q. Will the 7th descending be a retard of the same generator?

A. No; because, descending upon the 6th, it begets from it one 1st *rivolto* of triad, which makes the generator descend by one 3rd.

Q. Let us now particularly treat of the 1st addition, and tell me how many concords of fundamental 7ths there are?

A. Nine.

Q. Having already spoken of the six concords of 7ths, which serve to the constitution of the mode, tell me now which are the other three, and of what sorts they are?

A. They are of two sorts, one diatonic, and the other chromatic.

Q. Begin with one of the diatonic concords?

A. The addition of one 3rd major to the harmonic triad, which is found upon the tonic and 4th of the major mode, and upon 3rd and 6th of the minor mode, gives the following diatonic concord of 7th *do, sol, mi, si,* composed of two 3rds major and one minor, two 5ths natural, and a 7th major in its ends.

Q. What care must the composer take in dealing with this concord?

A. That of giving it a short duration, on account of the great harshness which the 7th major brings on.

Q. What are the numerals of the generator and of its *rivolti?*

A. The generator has one 7, and supposes the 3rd and 5th; the 1st *rivolto* has the 5th and 6th, and

supposes the 3rd; the 2nd *rivolto* has the 3rd and 4th, and supposes the 6th; and the 3rd *rivolto* has the 2nd, and supposes the 4th and 6th.

Q. Of the four sounds composing the 7th major, is there a compulsory one?

A. Yes, there is the only 7th; since the harmonic triad *do, mi, sol,* which serves at its base, is free in all its parts.

Q. Does this 7th admit of the decomposition to the triad?

A. Yes; the decomposition proper to the harmonic triad; that is,—*do, mi, sol* sharp; and it always retains the already assigned degrees.

Q. Can this chromatic concord be taken naturally?

A. No; it is necessary to prepare the 7th *si,* not less than the chromatic triad *do, mi, sol* sharp, in making it preceded by the harmonic triad *do, mi, sol.*

Q. What are the numerals of this chromatic concord?

A. The generator shall have the 3rd major, 5th exceeding, and 7th major; the 1st *rivolto,* the 3rd major, 5th natural, and 6th minor; the 2nd *rivolto,* the 3rd minor, 4th natural, and 6th major; and the 3rd *rivolto,* the 2nd minor, 4th natural, and 6th major.

Q. Of the four sounds composing this chromatic concord, is there a free one?

A. Yes; it is the generating note and its 3rd.

Q. What is the other diatonic concord of 7th?

A. The addition of a 3rd minor to the minor triad, which is found upon 2nd, 3rd, and 6th of the major

mode, and upon 1st, 4th, and 5th of the minor mode, gives the following concord of 7th *re, fa, la, do,*—composed of two 3rds minor and one major, two natural 5ths, and one 7th in its ends.

Q. Is this concord harsh in its range?

A. No; on the contrary, though dissonant, it is not so much so, that the composer cannot give it a greater duration than some others, or cannot take it naturally.

Q. What are the numerals of the generator and of its *rivolti?*

A. The generator has one 7, and supposes the 3rd and 5th; the 1st *rivolto* has the 5th and 6th, and supposes the 3rd; the 2nd *rivolto* has the 3rd and 4th, and supposes the 6th; and the 3rd *rivolto* has the second, and supposes the 4th and 6th.

Q. Of the four sounds composing this concord, is there a free one?

A. Yes; all the three sounds of the minor triad under it.

Q. Does this 7th admit of the decomposition to the triad?

A. No; since the minor triad admits of no decomposition.

Q. Now, let us take the 7th in its plain ends, and let us see in what manner it can be prepared, struck and resolved, beginning with the preparation and resolution in consonance; for instance:—how is the 7th prepared from the octave, and resolved into 6th, binding and syncopating the upper part?

A. By making the preparation in octave *do, do;* the percussion *re, do;* and the resolution into 6th *re, si.*

Q. By what numbers is the 7th represented in the 1st, 2nd, and 3rd *rivolto ?*

A. In the 1st *rivolto,* the 7th is represented by the 5th; in the 2nd *rivolto,* by the 3rd; and in the 3rd *rivolto,* by the sensible bass.

Q. Then this above 2nd is not the dissonance?

A. Certainly not; since the 2nd is the generator itself,—and this is, and shall always be free; whilst the 7th, which is formed in the bass, is subject to all the laws of primary dissonance; that is,—to the preparation, percussion, and resolution.

Q. How is the 7th major prepared from the 3rd, and how is it resolved into octave?

A. By making the preparation in 3rd *sol, si;* the percussion *do, si;* and the resolution into octave *do, do.*

Q. Has this 7th major, ascending to the octave, a particular name?

A. Yes, that of 7th sensible; because in its essence, it is the sensible note itself.

Q. What observation is suggested by the whole of the parts of this concord?

A. Firstly,—that of not turning it closely, like the descending 7ths; in order to avoid, not only the harsh contact of 2nd, but also to obtain a sensible resolution, rather in octave than in unison. Secondly —(and this for the same reason) you must take

care not to place the octave upon the 7th sensible in the generator; the 6th upon the 5th sensible in the 1st *rivolto;* the 4th upon the 3rd sensible in the 2nd *rivolto;* and the 2nd in the 3rd *rivolto;* unless these numbers are not extended by one 9th from the 7th sensible.

Q. What are the numerals of the generator and of its *rivolti?*

A. The generator has the 7 cut vertically at its top, because it represents the sensible, and supposes the 3rd major or minor and the 5th natural; the 1st *rivolto* has the 5 cut, in the same manner, joined to to the 6th, and supposes the 3rd minor or major; the 2nd *rivolto* has the 3 cut likewise, joined to the 4th, and supposes the 6th major or minor; and the 3rd *rivolto* has the 2, and supposes the 4th natural or diminished, and the 6th minor.

Q. Can the 7th be prepared in the weak time from the octave, with the immobility of the bass?

A. Yes; making the preparation *re, re;* the percussion *re, do;* and the resolution *re, si.*

Q. Can the 7th be prepared in the weak time from the octave, with the immobility of the upper part?

A. Yes; making the preparation *do, do;* the percussion *re, do;* and the resolution *mi, do.*

Q. Can the 7th motionless, in the strong time, be prepared from the octave, with the movement of the lower part?

A. Yes; making the preparation *sol, sol;* the percussion *la, sol;* and the resolution *si, sol.*

Q. Can the 7th be prepared and resolved from the 3rd?

A. Yes; making the preparation *re, fa;* the percussion *sol, fa;* and the resolution *do, mi.*

Q. Can the 7th be prepared and resolved from the 5th?

A. Yes; making the preparation *re, la;* the percussion *si, la;* and the resolution *do, sol.*

Q. Can the 7th be prepared and resolved from the 6th?

A. Yes; making the preparation *la, fa;* the percussion *sol, fa;* and the resolution *sol, mi.*

Q. Can the 7th be prepared and resolved from the octave?

A. Yes; but however, it is generally forbidden, though sometimes used in several parts by celebrated masters, both to avoid the implicite octaves, and because its resolution into octave comes out exceedingly morbid.

Q. Since the 7th has been prepared and resolved from the consonances, just tell me, whether you resolve or make the 7th descend upon the 4th exceeding, secondary dissonance?

A. Yes; making the percussion *re, do;* instead of the resolution *fa, si;* and next the resolution *mi, do.*

Q. Can you make the 7th descend upon the 5th diminished?

A. Yes; making the percussion *la, sol,* instead of the resolution *si, fa;* and then the resolution *do, mi.*

Q. Can you make the 7th descend upon the 6th exceeding?

A. Yes; making the percussion *fa, mi,* instead of the resolution *fa, re* sharp; and then the resolution *mi, mi.*

Q. Can you make the 7th descend upon the 2nd exceeding?

A. Yes; making the percussion *si, la,* instead of the resolution *fa, sol* sharp; and then the resolution *mi, la.*

Q. What is the result of all that has been said about the preparation and resolution of the 7th?

A. It results that it can be prepared from 3rd, 5th, 6th, and octave; being able to resolve upon the above said consonances, besides upon 2nd exceeding, 4th exceeding, 5th diminished, and 6th exceeding.

Q. Can other resolutions into dissonance take place?

A. Yes; when the concord, constituting the mode, will beguile their own resolution.

Q. Can the resolutions into consonance, which are met in the same number of the preparation, serve as a preparation to the subsequent 7th?

A. Yes; even they will thus lend the means of forming a progression.

Q. How can a progression of 7th be formed by means of the preparation and resolution in 3rd?

A. You shall make with the preparation in 3rd *do, mi,* the percussion *fa, mi;* the resolution, and preparation in 3rd *si, re;* the percussion *mi, re;* the resolution and preparation in 3rd *la, do,* &c.

Q. How can a progression of 7ths be formed, through the medium of the preparation and resolution, into 5th?

A. You shall make with the preparation in 5th *do, sol,* the percussion *la, sol;* the resolution and preparation in 5th *si, fa;* the percussion *sol, fa;* the resolution and preparation in 5th *la, mi,* &c.

Q. How can a progression of 7ths be formed, by means of the preparation and resolution into 6th?

A. You shall make with the preparation in 6th *do, la,* the percussion *si, la;* the resolution and preparation, in 6th *si, sol;* the percussion *la, sol;* the resolution and preparation in 6th *la, fa,* &c.

Q. Can you show a case in which may be found, in the very act of the resolution into consonance, the percussion of the dissonance?

A. Yes; and this happens when the 7th is prepared and resolved into 3rd, from the fundamental movement of 4th upwards, or 5th downwards.

Q. Let us hear an example of it?

A. The *mi* 3rd of the triad of *do* prepares the 7th of *fa.* In the act of this percussion, the *la,* 3rd of the triad of *fa,* prepares the 7th of *si,* whilst the 7th *mi* descends upon *re,* 3rd of the triad of *si;* this 3rd prepares the 7th of the *mi,* whilst the 7th *la* descends upon the *sol,* 3rd of the triad of *mi,* and so on.

Q. To how many parts does this progression amount?

A. To five; and here the accompanier shall take

care, whenever he meets with this progression of 7ths, to give the octave to every generator, if he wishes to find the 5th in the following concord.

Q. Do you now consider the management of the 7th first addition sufficiently demonstrated?

A. Yes; nor have I anything else to add, but that the forty-five harmonies, already enumerated in the chapter—constitution of the mode, are succeded by twelve others, proceeding from the three 7ths demonstrated in this addition; which increase the number of the concords to 57 altogether.

DIALOGUE IX.

OF THE SECOND ADDITION.

Q. Of how many sorts is the 9th?

A. The 9th is of three sorts, that is,—major, minor, and exceeding.

Q. Does it lend itself to the diatonic triads under it,—apparent diatonic and semi-diatonic, to the chromatic ones, and the 1st addition?

A. Yes.

Q. What then is the result of the addition of one 3rd minor to the 1st addition that is found upon the tonic and 4th of the major mode, or 3rd and 6th of the minor mode?

A. It gives the concord of 9th major *do, mi, sol, si, re.*

Q. Does it admit of the decomposition to the harmonic triad, which serves as its base?

A. Yes; and it shall be *do, mi, sol* sharp, *si, re.*

Q. What is the result of the addition of one 3rd major to the 1st addition that is found upon the 2nd, 3rd, and 6th of the major mode, or 1st, 4th, and 5th of the minor mode?

A. It gives the concord of 9th major *re, fa, la, do, mi.*

Q. What is the result of a 3rd major being added to the 1st addition that is found upon 5th and 2nd, as producing of the major mode?

A. It gives the concord of 9th major *sol, si, re, fa, la.*

Q. Does it admit of being decomposed to the harmonic triad, which serves as its base?

A. Yes; and it is *sol, si, re* sharp, *fa, la.*

Q. What is the result of the preceding diatonic concord, upon 5th or 2nd, as producing of the minor mode?

A. It gives the concord of 9th minor *mi, sol* sharp, *si, re, fa;* and, as 3rd of the major mode, it gives likewise the 9th minor *mi, sol, si, re, fa.*

Q. What is the result of adding a 3rd minor to the 1st addition that is found upon the sensible and altered 4th of the major mode, and upon the 2nd of the minor mode?

A. It gives the concord of 9th minor *si, re, fa, la, do.*

Q. Does this 9th minor admit of the decomposition to the triad, which serves as its base?

A. Yes; but it is exceedingly harsh.

Q. What will result from adding one 3rd major to the 1st addition that is found upon the sensible or altered 4th of the minor mode?

A. It gives the concord of 9th minor *sol* sharp, *si, re, fa, la.*

Q. What is the proper *rivolto* of the concord of 9th?

A. The one to the 15th; and this is to remove the too great harshness coming from too great a proximity of the parts, and to obtain, thereby, the exact distance of 9th over the generating note, (whether this latter is in the bass, or among the parts) or the distance of 7th when the 9th stands in the bass, in order to give it, in both cases, a sensible resolution into octave.

Q. Let us come to the 9ths resolved into consonance, and tell me how is the 9th of the 5th prepared and resolved into octave?

A. You shall make the preparation in 5th *sol, re;* the percussion *do, re;* and the resolution in octave *do, do.*

Q. Of the four 3rds forming the concord of 9th, can any one be omitted?

A. Yes; generally the 7th becomes understood, accompanying the 9th, with the only triad that serves as its base; as are also understood the 5th, leaving the only 3rd; the 3rd, leaving the only 9th; and the 3rd and the 5th, leaving the two additions, that is, the 7th and the 9th.

Q. What are the numerals of the concord of 9th and its *rivolti?*

A. Those expressed by the numbers, and no more.

Q. Are the *rivolti* of 9th admissible?

A. Yes; some of them are very tractable.

Q. Which are they?

A. They are:—the 1st *rivolto* in which the 9th stands in the 7th, as *mi, do, sol, re, mi, do, re;* the 2nd *rivolto* in which the 9th stands in the 5th, as *sol, do, mi, re, sol, do, re;* and the 4th *rivolto* in which the 9th stands in the bass, as *re, mi, sol, do, re, mi, do,* and *re, do.*

Q. Why did you not mention the 3rd *rivolto?*

A. Because the 3rd *rivolto* being found upon the dissonance, it clashes against the generating note, a collision which becomes still greater when the dissonance stands upon the sensible note; and because this very dissonance, jointly with the 9th, and the fundamental triad, form a whole which the most patient ear cannot bear.

Q. Can you furnish an instance in which, either in the generator or 9th, or in its *rivolti,* the generating note is not found?

A. Yes; it is when the concord of 9th, in the strong time, is preceded by the 7th producing, or the 7th diatonic, or 7th semi-diatonic; which concords being resolved according to their nature, leave no doubt whatever about the choice of the subsequent generator, and consequently about the retarding or dissonance placed under.

Q. Before asking you further demands about the management of the concord of 9th, you must tell me what differences there are from the 9th to the 2nd?

A. Firstly—the 9th, wherever it is found, is always a dissonance; and the 2nd is consonance, when it represents the generator in the 3rd *rivolto* of 7th; the 3rd in the 4th *rivolto* of 9th, the 5th in the 5th *rivolto* of 11th; and it is only a dissonance when it represents the 7th in the 6th *rivolto* of 13th. Secondly —the 9th must generally obey the laws of the primary dissonances, as regards preparation, percussion, and resolution; and the 2nd, so long as it occupies either the base, or the 3rd or the 5th, will not be subject to this necessity. Thirdly—the 9th can be extended one or two octaves above its true distance, and come near to the 7th in its *rivolti*, and not near to the 2nd. This, on the contrary, can be found indifferently at the proper distance, besides the extent of 9th and more. Fourthly—the 9th as generating concord, must be composed of four conjunctive 3rds, that is,—3rd, 5th, 7th, and 9th; and the 2nd as third *rivolto* of 7th, will be of 2nd, 4th, and 6th.

Q. Are there any other consonant or dissonant numbers that change their nature?

A. Yes; for instance:—the 7th is not a dissonance when it represents the generator of 9th in the 4th *rivolto;* as the 3rd and 5th are not consonnances, whenever they represent the 7th, 9th, 11th, and 13th.

Q. Let us return to the management of 9th, and

tell me how the exceeding 9th is prepared from the exceeding 5th, and resolved into 3rd?

A. The preparation is made from the exceeding 5th *sol, re* sharp; the percussion *do, re* sharp; and the resolution *do, mi.*

Q. What will be the sign preceding the number indicating the exceeding 9th?

A. The same that points the exceeding intervals among the secondary dissonances.

Q. Is the retarding of the exceeding 9th of the octave, or of the 3rd?

A. It is of the 3rd, and for that very reason must be understood to the 3rd of the triad which serves as its base, in order to remove too harsh a collision.

Q. How is prepared the 9th in the weak time from the 3rd, and how is it resolved in octave, always with the immobility of the grave part?

A. By making the preparation in 10th *do, mi;* the percussion *do, re;* and the resolution into octave *do, do.*

Q. How is prepared the refractory 9th in the weak time from the 3rd, and how is it resolved in 3rd?

A. By making the preparation in 10th *do, mi;* the percussion *re, mi;* and the resolution in octave *mi, mi.*

Q. How is prepared from the 10th, the immoveable 9th in the strong time, and how is it resolved in octave?

A. By making the preparation in 10th *mi, sol;* the percussion *fa, sol;* and the resolution in octave *sol, sol.*

Q. Is there any other immoveable 9th that makes its resolution derive from the movement of the grave part?

A. Yes; by making the preparation in 10th *fa, la;* the percussion *sol, la;* and the resolution *fa, la.*

Q. Can the 9th standing above the producing 7th be taking naturally?

A. Yes.

Q. Can the 9th be prepared and resolved from the 10th?

A. Yes; by making the preparation in 10th *mi, sol;* the percussion *fa, sol;* and the resolution into 10th *re, fa.*

Q. Can a progression arise from this preparation and resolution?

A. Yes; resuming the resolution *re, fa,* we pass to the percussion *mi, fa;* next, to the resolution and preparation in 10th *do, mi;* then to the percussion *re, mi;* and to the resolution and preparation in 10th *si, re,* &c.

Q. Can the 9th be prepared and resolved from the 5th?

A. Yes; by making the preparation in 5th *la, mi;* the percussion *re, mi;* and the resolution into 5th *sol, re.*

Q. How can a progression of 9th be formed by the means of the resolution and preparation in 5th?

A. It is formed by resuming the resolution *sol, re,* passing to the percussion *do, re;* next to the resolution and preparation in 5th *fa, do;* then to

the percussion *si, do;* and to the resolution and preparation in 5th *mi, si,* &c.

Q. Can the 9th be prepared and resolved from the 6th?

A. Yes; by making the preparation in 6th *do, la;* the percussion *sol, la;* and the resolution *si, sol.*

Q. How can a progression of 9th be formed by means of the resolution and preparation in 6th?

A. The preparation shall be made in 6th *fa, re;* the percussion *do, re;* and the resolution and preparation in 6th *mi, do;* the percussion *si, do;* and the resolution and preparation in 6th *re, si,* &c.

Q. Do you approve of this progression?

A. No; even I find it absolutely bad, on account of the fundamentals descending one degree.

Q. Can the 9th, being a retarding of the octave, with its preparation and resolution into octave, be approved of?

A. No; because, besides its natural morbidness, it brings on the idea of the implicite octaves.

Q. Can the preparation take place in octave, when the grave part shuns its resolution?

A. Yes; this can happen when the grave part passes by 3rds, downwards or upwards; or else, when it passes by 4ths upwards, or 5ths downwards.

Q. Give me examples, with notes?

A. Here are some,—*mi, mi,* preparation; *re, mi,* percussion; and *si, re,* resolution; or else, *la, la,* preparation; *sol, la,* percussion; and *si, sol,* resolution; otherwise, *mi, mi,* preparation; *re, mi,* percussion; and *sol, re,* resolution.

Q. Let us come now to the resolution of the 9th upon the secondary or primary dissonances, not compelled to preparation, and tell me, how does the 9th resolve itself or descend upon the producing 7th?

A. It resolves itself or descends upon the 7th producing, by making the percussion *fa, sol,* instead of the resolution *sol, fa.*

Q. Can the 9th be made to descend upon the diatonic 7th?

A. Yes; by making the percussion *la, si,* instead of the resolution *si, la.*

Q. Can the 9th be made to descend upon the diminished 7th?

A. Yes; by making the percussion *fa, sol,* instead of the resolution *sol* sharp, *fa.*

Q. Can the 9th be made to descend upon the diminished 5th?

A. Yes; by making the percussion *do, re,* instead of the resolution *fa* sharp, *do.*

Q. Can the 9th be made to descend upon the exceeding 6th?

A. Yes; by making the percussion *re, mi,* instead of the resolution *fa, re* sharp.

Q. Can the 9th be made to descend upon the exceeding 4th?

A. Yes; by making the percussion *re, mi,* instead of the resolution *la, re* sharp.

Q. What results of all that has been said about the preparation and resolution of the 9th?

A. It results that it can be prepared from the

10th, 5th, and octave, and resolved upon the same consonances; as well as upon the producing 7th, diatonic 7th, semi-diatonic 7th, diminished 5th, exceeding 6th, and exceeding 4th.

Q. Can the two additions, that is, the 7th and the 9th, be prepared, struck, and resolved simultaneously?

A. Yes; and the 9th can be resolved first, without the generator changing its place; whilst, by making the 7th resolve first, the concord becomes a 1st *rivolto* of 11th, because the generator descends by one 3rd.

Q. How many are the generating concords of 9th and their *rivolti?*

A. The generators are 10, and the number of *rivolti* indetermined. I say indetermined, because neither all opinions nor all ears are agreed in their adoption.

A. How many kinds of concords, hitherto explained, are there?

A. There are fifty-seven already explained in the first addition, and ten generators of 9th in the present second addition, which together amount to sixty-seven; twenty-five of which are generators, that is, six triads, nine 7ths, and ten 9ths.

DIALOGUE X.

OF THE THIRD ADDITION.

Q. Of how many sorts is the 11th?

A. The 11th is of three sorts; that is:—natural, diminished, and exceeding.

Q. Does it lend itself to the under-placed triads, —the diatonic, apparent diatonic, and semi-diatonic, the chromatic triad of exceeding 5th, and the two additions?

A. Yes.

Q. What then is the result of the addition of one 3rd minor to the 2nd addition that is found upon the tonic of the major mode, and the 3rd of the minor mode?

A. It gives the concord of natural 11th *do, mi, sol, si, re, fa.*

Q. Does it admit of the decomposition to the harmonic triad, that serves as its base?

A. Yes; and it will be *do, mi, sol* sharp, *si, re, fa.*

Q. What is the result of the addition of one 3rd minor to the 2nd addition that is found upon the 2nd and the 6th of the major mode, or 1st and 4th of the minor mode?

A. It gives the concord of natural 11th *re, fa, la, do, mi, sol.*

Q. What is the result of the addition of one 3rd major to the 2nd addition that is found upon the 4th of the major mode, and 6th of the minor mode?

A. It gives the concord of exceeding 11th *fa, la, do, mi, sol, si.*

Q. Does it admit of the decomposition to the harmonic triad, that serves as its base?

A. Yes; and it will be *fa, la, do* sharp, *mi, sol, si.*

Q. What is the result of the addition of one 3rd minor to the 2nd addition that is found upon the 5th and 2nd, as producing of the major mode?

A. It gives the concord of natural 11th *sol, si, re, fa, la, do.*

Q. What is the result of the preceding concord upon the 5th and 2nd, as producing of the minor mode?

A. It gives the concord of natural 11th *mi, sol* sharp, *si, re, la, fa.*

Q. What does it give as 3rd of the major mode?

A. It gives, likewise, the natural 11th *mi, sol, si, re, fa, la.*

Q. What is the result of the addition of one 3rd major to the 2nd addition that is found upon the sensible, altered 4th, and 7th of the major mode, and upon the 2nd of the minor mode?

A. It gives the concord of natural 11th *si, re, fa, la, do, mi.*

Q. What is the result of the addition of one 3rd minor to the 2nd addition that is found upon the sensible, and altered 4th of the minor mode?

A. It gives the concord of diminished 11th *sol* sharp, *re, fa, la, do.*

Q. What is the proper *rivolto* of the concord of 11th?

A. That to the 15th.

Q. What must be done when the 11th shall appear as retard of the 3rd?

A. It will be necessary to understand the 3rd, in order to avoid the too much harshness arising from the contact of the 11th, with the 3rd.

Q. In that case, can the 11th come near to the generator, within the very distance of a 4th?

A. Yes, it can; though it might have above itself, the 5th, the 7th, and the 9th.

Q. How is the 11th prepared from the producing 7th, and how is it resolved in 3rd or 10th?

A. The preparation is made into producing 7th *sol, fa;* the percussion *do, fa;* and the resolution in 3rd or 10th *do, mi.*

Q. Of the five 3rds forming the concords of 11th, can one be omitted?

A. Yes; generally the 3rd to the triad is understood, for the above stated reason, besides the 1st and 2nd addition; there remaining the only 5th for accompaniement to the 11th.

Q. Can other numbers be understood?

A. Yes, for instance; by understanding the 3rd & 7th, there remain the 5th, 9th, and 11th; by understanding the 3rd, 5th, 7th, and 9th, there remains the only 11th; by understanding the 3rd and 5th, there remain the 7th, 9th, and 11th; and by understanding the 3rd, 5th, and 7th, there remain the 9th and 11th.

Q. What are the numerals of the concord of 11th and of its *rivolti?*

A. Those that will be expressed by the numbers, and nothing more.

Q. Are the *rivolti* of 11th admissible?

A. Yes; and some of them are most tractable?

Q. Which are they?

A. The 1st *rivolto* which finds the 11th in the 2nd, is—*fa, la, re, sol;* or *mi, fa* sharp, *do.* The 2nd *rivolto* which finds the 11th in the 7th, is—*sol, do, re, fa;* or *sol, do, fa.* The 3rd *rivolto* which has the 11th in the 5th, is—*fa, re, sol, do.* The 4th *rivolto* which finds the 11th in the 3rd, is—*re, do, sol, fa;* or *re, do, fa.* And the 5th *rivolto* which finds the 11th in the bass, is—*fa, do, sol, re, fa, do, re;* or *fa, sol, do.*

Q. Can you find a case where neither in the generator of 11th, nor in its *rivolto,* the generating note can be found?

A. Yes; and it occurs when the concord of 11th, in strong time, is preceded by the concord constituting the mode; as it has been said in the 2nd addition.

Q. Before proceeding to ask you further questions about the management of the 11th, show me what differences pass from the 11th to the 4th?

A. The 11th, being the result of three additions upon the triad, is a primary dissonance, and therefore compelled to preparation, percussion, and resolution; whilst the 4th being the result of the 2nd *rivolto* of the triad, is compelled to no preparation, percussion, or resolution. The 11th, though prompted

to near the 4th, is commonly accompanied by the 5th of the fundamental, and by the 4th, which is the fundamental itself; in the 2nd *rivolto* of triad, it is accompanied by the 6th.

Q. But let us return to the management. How is the 11th in the weak time prepared from the 5th, and resolved into 3rd, from the immobility of the grave part?

A. The preparation is made in 5th *do, sol;* the percussion *do, fa;* and the resolution *do, mi.*

Q. How is the unmoveable 11th, in the strong time, prepared from 5th, and resolved in 3rd?

A. By making the preparation in 5th *do, sol;* the percussion *re, sol;* and the resolution *mi, sol.*

Q. How is the exceeding 11th prepared from the exceeding 4th, and resolved in 5th?

A. By making the preparation in exceeding 4th *do, fa* sharp; the percussion *do, fa* sharp; and the resolution in 5th or 12th *do, sol.*

Q. How is prepared and resolved the 11th from the 3rd?

A. By making the preparation in 3rd *la, do;* the percussion, *sol, do;* and the resolution *sol, si.*

Q. Can a progression arise from this preparation and resolution?

A. Yes; resuming the resolution *sol, si,* we pass to the percussion *fa, si;* next to the resolution and preparation in 3rd *fa, la;* then to the percussion *mi, la;* and to the resolution and preparation in 3rd *mi, sol,* &c., &c.

Q. How is prepared and resolved the 11th from the 5th?

A. By making the preparation in 5th *la, mi;* the percussion *si, mi;* and the resolution in 5th *sol, re.*

Q. How can a progression of 11th be formed, by the means of the resolution and preparation into 5th?

A. By resuming the resolution *sol, re;* passing to the percussion *la, re;* then to the resolution andp reparation in 5th *fa, do;* next to the percussion *sol, do;* and to the resolution and preparation in 5th *mi, si.*

Q. How is prepared and resolved the 11th from the 6th?

A. By making the preparation in 6th *mi, do;* the percussion *sol, do;* and the resolution in 6th *re, si.*

Q. How can a progression of 11th be formed, by the means of the resolution and preparation in 6th?

A. It is formed by resuming the resolution *re, si;* passing to the percussion *fa, si;* next to the resolution and preparation in 6th *do, la;* then to the percussion *mi, la;* and to the resolution and preparation in 6th *si, sol,* &c.

Q. What do you think of this progression?

A. I think it is little fitted to a good aggregate of parts, and wants the necessary strength.

Q. How is prepared and resolved the 11th from the 7th?

A. By making, instead of the preparation *do, si,* the percussion *fa, si;* and instead of resolution *si, la.*

Q. Can a progression arise from this preparation and resolution?

A. Yes; resuming the resolution *si, la,* we pass to the percussion *mi, la;* next to the resolution and preparation in 7th *la, sol;* then to the percussion *re, sol;* and to the resolution and preparation in 7th *sol, fa,* &c.

Q. How is prepared and resolved the 11th from the octave?

A. By making the preparation in octave *sol, sol;* the percussion *re, sol;* and the resolution in octave *fa, fa.*

Q. Is the progression that can derive from this preparation and resolution, a good one?

A. No; it is extremely morbid.

Q. How is prepared the 11th from the 5th, and how is resolved the producing 7th?

A. By making the preparation in 5th *do, sol;* and the percussion *re, sol;* instead of the resolution *sol, fa.*

Q. How is the 11th prepared from the 6th, and resolved into exceeding 4th?

A. By making the preparation in 6th *mi, do;* and the percussion *sol, do;* instead of the resolution *fa, si.*

Q. How is the 11th prepared from the 5th, and resolved into diminished 5th?

A. By making the preparation in 5th *do, sol;* and the percussion *re, sol;* instead of the resolution *si, fa.*

Q. How is the 11th prepared from the diminished 5th, and resolved into 3rd?

A. By making the preparation in diminished 5th *sol* sharp, *re;* the percussion *la, re;* and the resolution into 3rd *la, do.*

Q. How is the 11th prepared from the 3rd, and resolved into exceeding 2nd?

A. By making the preparation in 3rd *fa, la;* and percussion *mi, la;* instead of the resolution *fa, sol* sharp.

Q. How is the diminished 11th prepared, and resolved from the 3rd?

A. By making the preparation in 3rd *la, do;* the percussion *sol* sharp, *do;* and the resolution into 3rd *sol* sharp, *si.*

Q. How is the 11th prepared from the producing 7th, and resolved in diminished 7th?

A. By making the preparation *mi, re;* and the percussion *la, re;* instead of the resolution *re,* sharp *do.*

Q. How is the 11th prepared from the 9th?

A. By making first, the preparation in 10th *do, mi;* then the percussion of 9th *re, mi;* then the percussion of 11th *si, mi;* and the resolution into 5th *sol, re.*

Q. What does result of all that has just been said, about the preparation and resolution of the 11th?

A. That it can be prepared from the 3rd, 5th, 6th, and octave, besides from the 7th major and minor, diminished 5th, and exceeding 4th; and that its resolution can fall not only upon the said four consonances, but also upon the producing 7th, diatonic 7th, diminished 7th, diminished 5th, exceeding 4th, and exceeding 2nd.

Q. What is the occurence from the simultaneous resolution of the three above stated additions?

A. It occurs that the 3rd addition can resolve at the same time, and before or after the 9th or the 7th, when the 7th ascends to the octave; but when it descends by one degree, the 11th cannot resolve simultaneously, without meeting the error of the 5ths of straight movement; which teaches us to resolve first, the 11th and the 9th, and last, the descending 7th.

Q. Which are the adopted *rivolti* of the concord of 11th?

A. The 2nd *sol, do, fa,* and the 5th *fa, sol, do,* are most used in the best scholastic music. It is however, true, that though it is admitted that the dissonant concord must be discordant, and grate the ear, still some others may be added, and not a few, which may be adopted or refused by a composer, guided both by art and his practised ear.

Q. How many kinds of concords are already described?

A. There are sixty-seven already enumerated in the last addition. Now, adding to these concords ten generators of 11th, and the two above *rivolti,* the number amounts to seventy-nine, thirty-five of which are generators.

DIALOGUE XI.

OF THE FOURTH ADDITION.

Q. How many sorts are there of the 13th?

A. Two; that is, major and minor; and it takes place jointly with its under-placed additions, upon the diatonic triads, and the apparent diatonic, and apparent semi-diatonic triad.

Q. What then is the result of the addition of one 3rd major to the 3rd addition that is found upon the 1st of the major mode, and 3rd of the minor mode?

A. It gives the concord of major 13th *do, mi, sol, si, re, fa, la.*

Q. What is the result of one 3rd major being added to the 3rd addition that is found upon the 2nd of the major mode, and 4th of the minor mode?

A. It gives the concord of 13th major *re, fa, la, do, mi, sol, si.*

Q. What is the result of one 3rd minor being added to the 3rd addition that is found upon the 3rd of the major mode?

A. It gives the concord of 13th minor *mi, sol, si, re, fa, la, do.*

Q. What is the result of one 3rd minor being added to the 3rd addition that is found upon the 4th of the major mode, and 6th of the minor mode?

A. It gives the concord of 13th major *fa, la, do, mi, sol, si, re.*

Q. What is the result of one 3rd major being

added to the 3rd addition that is found upon the 5th and 2nd, as producing of the major mode?

A. It gives the concord of 13th major *sol, si, re, fa, la, do, mi.*

Q. What is the result of the same concord as producing of the minor mode?

A. It gives the concord of 13th minor *mi, sol* sharp, *si, re, fa, la, do.*

Q. What is the result of one 3rd minor being added to the 3rd addition that is found upon the 6th of the major mode?

A. It gives the concord of 13th minor *la, do, mi, sol, si, re, fa.*

Q. What is the result of one 3rd minor being added to the 3rd addition that is found upon the sensible and altered 4th of the major mode, or 2nd of the minor mode?

A. It gives the concord of 13th minor *si, re, fa, la, do, mi, sol.*

Q. What is the result of one 3rd major being added to the 3rd addition that is found upon the sensible and altered 4th of the minor mode?

A, It gives the concord of 13th minor *sol* sharp, *si, re, fa, la, do, mi.*

Q. What is the proper *rivolto* of the concord of 13th?

A. It is that to the 15th.

Q. What is to be done when the 13th appears as retard of the 5th or 12th?

A. The 5th must be understood, in order to

lessen the harshness of the percussion; in the same manner as the 3rd is understood, when the 11th is the retard of the 10th or 3rd.

Q. Can the 13th be approached within the very distance of 6th?

A. Yes; whenever the 3rd, 5th, 7th, and 9th are understood; which gives the concord of 13th, composed of *do, fa, la;* and when the 11th is understood, and replaced by the 3rd, it will be *do, mi, la.*

Q. How is the 13th prepared from the 6th, upon the producing, and how is it resolved into 5th or 12th?

A. The preparation is made in 9th *sol, la;* the percussion *do, la;* and the resolution into 5th or 12th *do, sol.*

Q. Besides the obligation or necessity of understanding the 3rd and 5th, from the concord in 13th, can other numerals be understood?

A. Yes, for instance:—by understanding the 3rd, 5th, and 7th, there remain the 9th, 11th, and 13th. By understanding the 3rd, 5th, 7th, and 9th, there remain the 11th and 13th. By understanding the 3rd, 5th, 7th, 9th, and 11th, there remains the only 13th. By understanding the 5th, 7th, 9th, and 11th, there remain the 3rd and 13th. By understanding the 5th, 9th and 11th, there remain the 3rd, 7th and 13th. By understanding the 3rd, 5th, and 11th, there remain the 7th, 9th, and 13th. By understanding the 3rd, 5th, and 9th, there remain the 7th, 11th, and 13th. And finally, by understanding the 3rd, 5th, 7th, and 11th, there remain the 9th and 13th.

Q. What are the numerals of the concord of 13th, and of its *rivolti?*

A. Those that may be expressed with numbers, and nothing more.

Q. Are the *rivolti* of 13th admissible?

A. Yes; some of them are very tractable.

Q. Which are they?

A. The 1st *rivolto* which finds the 13th in the 4th is *mi, do, re, la,* or *mi, do, la.* The 2nd *rivolto* which finds the 13th in the 2nd is *sol, do, fa, la,* or *sol, do, mi, la.* The 3rd *rivolto* which has the 13th in the 7th is *fa, sol, do, mi,* or *fa, sol, si, mi.* The The 5th *rivolto* which finds the 13th in the 3rd is *fa, do, re, la,* or *fa, do, la,* or else, *do, fa, sol, mi.* And the 6th *rivolto* which has the 13th in the bass is *la, do, fa,* or *la, do, mi*; or else, *mi, fa, sol, si,* or *mi, fa, sol, do;* or also *mi, re, sol, si.*

Q. Why have you not mentioned the 4th *rivolto?*

A. Because it brings nothing but weakness and harsh collisions.

Q. Can you show a case in which the generating note is not found in the *rivolti* of the generator of 13th?

A. Yes; it is when the concord of 13th is preceded by the concord constituting the mode.

Q. How is the 13th, in weak time, prepared from the 7th, and resolved into 5th or 12th, through the immobility of the grave part?

A. Instead of preparation, the 7th is *do, si;* then the percussion *do, la;* and the resolution into 5th or 12th *do, sol.*

Q. How is prepared and resolved the 13th from the 3rd?

A. By making the preparation in 3rd *do, mi;* the percussion *sol, mi;* and the resolution in 3rd *si, re.*

Q. Can a progression arise from this preparation and resolution?

A. Yes; but not of the most plausible kind, owing to the bad bearing of the fundamental bass.

Q. How is the 13th prepared and resolved from the 5th?

A. By making the preparation in 5th *la, mi;* the percussion *sol, mi;* and the resolution into 5th *sol, re.*

Q. Can a progressiom of 13th be formed by the means of the resolution and preparation in 5th?

A. Yes; but the effect cannot be good, because the preparation and resolution into 5th give rise to the implicite 5ths of straight movement

Q. How is the 13th prepared and resolved from the 6th?

A. By making the preparation in 6th *sol, mi;* the percussion *sol, mi;* and the resolution into 6th *fa, re.*

Q. Can a progression of 13th be made by the means of the resolution and preparation in 6th?

A. Yes; but it gives neither variety of movement, with the lower part, nor good harmonic effect.

Q. How is the 13th prepared and resolved from the octave?

A. By making the preparation in octave *la, la;* the percussion *do, la;* and the resolution *sol, sol.*

Q. Can a progression of 13th be formed from this preparation and resolution into octave?

A. Yes; but it comes out weak, and without a good effect of harmony.

Q. How is the 13th prepared from the 3rd, and resolved into exceeding 6th?

A. By making the preparation in 3rd *do, mi;* and the percussion *sol, mi;* instead of resolution *fa, re* sharp.

Q. How is the 13th prepared from the 3rd, and resolved in exceeding 4th?

A. By making the preparation in 3rd *do, mi;* and the percussion *sol, mi;* instead of the resolution *la, re* sharp.

Q. How is the 13th prepared from the 3rd, and resolved into diminished 5th?

A. By making the preparation in 3rd *do, mi;* and the percussion *sol* sharp, *mi;* in place of resolution *sol* sharp, *re.*

Q. How is the the 13th prepared from the 3rd, and resolved into exceeding 5th?

A. By making the preparation in 3rd *do, mi;* and the percussion *sol, mi;* in lieu of resolution *sol, re* sharp.

Q. How is the 13th prepared from the producing 7th, and resolved in diminished 7th?

A. By making, instead of preparation *mi, re,* the percussion *fa, re;* and instead of resolution *re* sharp, *do.*

Q. How is the immoveable 13th prepared in

strong time from the diatonic 7th, and resolved into 5th, through the movement of the grave part?

A. By making, in lieu of preparation *si, la,* the percussion *re, la,* or *vice versa.*

Q. How is the ascending 13th prepared from the 3rd, and resolved into producing 7th?

A. By making the preparation in 3rd *do, mi;* and the percussion *sol, mi;* instead of resolution *sol, fa.*

Q. What does result from all that has just been said about the preparation and resolution of the 13th?

A. That it can be prepared from the 9th; from the major, minor, and diminished 7th; from the 5th, 3rd, 6th, and octave, besides the 11th; and that its resolution can fall upon four above mentioned consonances, jointly with the producing 7th, diminished 7th, and moreover, upon the exceeding 4th, diminished 5th, exceeding 5th, and exceeding 6th.

Q. Is there one dissonance called 15th?

A. Yes; and it is the retard of the producing 7th, or diminished 7th.

Q. How comes it that the 15th may be dissonant?

A. Though with respect to the generator it has no dissonant, like the 11th and 13th, nevertheless, as diminished 15th, it brings with itself its peculiar collision which is rather too much to be declared a dissonance; and that it may and ought to be considered as such, we have the authority of the greatest among Italian harmonists, father Valotti.

Q. How many kinds of concords are there hitherto described?

A. They are 79 already explained in the preceding addition; adding to these concords 9 generators of 13th, their number is carried to 88; 44 of which are generators.

Q. Why do you not mention the *rivolti* of 13th, some of which are most tractable?

A. I do not mention them, because it behoves the composer to adopt or reject some more than others.

Q. Now, I should like you to make some reflection about the four primary dissonances, and more particularly the 9th, 11th, and 13th, which are by excellent composers, both ancient and modern, some times used either by two or more parts, at the rigorous distance of 2nd, with the generator, or with any numerals appertaining to it?

A. The observation I venture to make against the use made by those great masters is, that the dissonant concords shall be without doubt so much the more bearable, as the harsh contact of the 2nd will be the more removed; and when the generator will present its 3rds or its dissonances, in the progressive order with which they are generated, that is, eliciting the said dissonances above the numerals of the fundamental triad, in contact with 7th and not with 2nd, within the parts, and with 9th, 11th, and 13th, in opposition to the bass.

Q. Tell me whether the dissonances, or the anticipated or retarded notes, are liable to some obligation?

A. No; though their effect is that of dissonance, yet they are liable to no preparation, nor any regular resolution.

Q. What are the harmonies assigned to the seven degrees of the diatonic scale?

A. The diatonic scale can be accompanied in many and various ways, as can be observed from the diatonic movements, from the analysis of the scale, and from the 4 additions.

Q. But besides, must there be a scale distinguished from all?

A. Yes, there is one, and it is thus called the rule of the octave, which can boast of being the true regulator of every good composition, and musical tenet.

Q. When, and by whom was this rule of the octave invented?

A. Though it is believed Rousseau *(j.j.)* invented it, it was imagined by Campiani, about 70 years ago

Q. For what object was it contrived, and generally applied?

A. For the only purpose of guiding the accompanier: but instead of that, great many of our composers took it from the hands of the accompanier, and kept it for themselves, invariably weaving their productions upon that progression.

Q. What does result from this?

A. It results, that the accompanier finds a sure guide from the rule of the octave, so long as he executes the compositions of the former composers;

but when he finds such writers as disdain or shake off the chains of this rule, then he finds himself in a perplexing way, if, indeed, the numerical nomenclature does not come to assist him.

Q. Then will the accompanier always require the numerical nomenclature?

A. Yes; so long as the principle stands that the merit of accompanying well consists in giving out the numerals meant by the composer, and not those arising from private caprice, or from some rule of little or no avail.

Q. What are the acquirements necessary to a good accompanier?

A. He must first make himself familiar with the manner of construing the mode; secondly, reflect and habituate himself upon the best diatonic movement of the generating bass; thirdly, try to get a good practice in the preparation and resolution of the primary dissonances; and lastly, to familiarize himself with the numerical nomenclature, in order to ensure a prompt execution.

Q. When he shall be acquainted with all this, and consequently with all the harmonies, and with their affinities, pecularities and nature, will he be able to accompany the most difficult basses?

A. Yes; moreover, he shall feel that inward satisfaction only known to men guided by a stimulus of honour; that is, that of not being, as is too often the case, a superficial accompanier, ignorant of the fundamental basses, and always left to chance.

DIALOGUE XII.

OF THE MODULATIONS.

Q. What difference is there between what is called passage, and that which is called modulation?

A. The modulation differs from what is called passage, inasmuch as the latter, separately considered, is the effect of two harmonies, which pass upon each other without altering the mode in any way; whilst the modulation properly so called, arises from the intervention of that or those concords which impress a new mode, while they destroy the already conceived impression of the preceding mode.

Q. How many sorts of modulation are there?

A. Three sorts; that is,—the 1st more close and more natural, is that which brings the only difference of an accident, either added or removed; the 2nd a little more distant, destroys the conceived impression of the mode, by adding or removing two or three accidents; and the 3rd is the one which is the most distant from the impressed mode, by introducing or excluding 4, 5, 6, or more accidents.

Q. From the modulation of the 1st sort, which goes through sharps or through flats, which will be most congenial to the ear?

A. The one proceeding through flats, as it leaves to the ear the not unpleasant relation of 5th diminished *mi, fa, sol, la, si flat;* whilst the other impresses the harsh relation of the triton, *do, re, mi, fa* sharp.

Q. What will be the best aggregate of parts upon the producing 7th and its *rivolti*, the diatonic 7th and its *rivolti*, and the diminished 7th and its *rivolti*, all equally beguiled from accident to accident?

A. The best assemblage of parts, is that of incessantly progressing in all the parts through straight mode with the bass; whence arises the observation that the producing diatonic and semi-diatonic 7ths, besides the 5th diminished, the 4th exceeding, and the 6th sensible, are beguiled in their natural resolution at every modulation, and this without being disturbed.

Q. Is the modulation of the 2nd sort, which adds or removes two accidents, entitled to some consideration?

A. Yes; on account of the shock resulting from the bad relations of the scale impressed against that which must be impressed. But, nothwithstanding the inconveniences that are manifested between the two scales, this modulation produces an admirable effect, both in vocal and instrumental music, when it is treated with the discernment belonging only to an able composer.

Q. What does arise from the transposition that converts the producing 7th into exceeding 6th?

A. It arises that the concord *sol, si, re, fa,* the producing 7th of *do,* is converted into *sol, si, re, mi* sharp, 1st *rivolto* of the decomposition of the concord of 7th diminished, *mi* sharp, *sol, si, re,* which taking place upon the altered 4th of the mode *si,* minor or

major, gives the unseasonable modulation of two accidents, which is always considered in the minor mode.

Q. Which is the concord which procures the most neat, and the most sudden means for an unexpected and distant modulation of the 3rd sort?

A. The concord of diminished 7th.

Q. In what way?

A. By dividing the octave in four equal parts; that is,—in three 3rds minor, and an exceeding 2nd, which next making upon it the harmonic transposition, is converted into another 3rd minor; the result of which is (with a generator composed of three of the above-named parts) the concord of diminished 7th, the 3rds or rather the *rivolti* of which can be converted in many generators, through the only means of the harmonic transposition.

Q. Explain, with examples, all that has just been said?

A. The generator of diminished 7th *si* sharp, *re* sharp, *fa* sharp, *la*, which constitute the mode *do* sharp minor or major, being placed under, I find that his 1st *rivolto*, *re* sharp, *fa* sharp, *la*, *si* sharp, is converted into generator, converting the only *si* sharp into *do*, from which results *re* sharp, *fa* sharp, *la*, *do*, a concord constituting the mode *mi* minor or major; I find that the first *rivolto* of this generator, which is *fa* sharp, *la*, *do*, *re* sharp, is converted into generator, by converting the only *re* sharp, in *mi* flat, from which results *fa* sharp, *la*, *do*, *mi* flat, a concord

constituting the mode *sol*, minor or major; and finally, I find that the 1st *rivolto* of this generator, which is *la, do, mi* flat, *fa* sharp, is converted into generator, by converting the only *fa* sharp into *sol* flat, from which results *la, do, mi*, flat, *sol* flat, a concord constituting the mode *si* flat, minor or major.

Q. How many accidents occur from one transposition to the other?

A. From the generator to the 1st transposition, there is a difference of three accidents; from the same generator to the 2nd transposition, there is one of six; and from the same generator to the third transposition, there is one difference of nine.

Q. Will it always be the same calculation, by resolving from major to minor, as well as from minor to minor mode?

A. It will always be invariably the same.

Q. From all that I see, this only formule based upon the *si* sharp, gives eight modes, four minor and four major; but I do not see whence the other 16 modes may arise?

A. They arise from the two other formules that stand between the interval of the 3rd minor; as for instance:—taking the 3rd minor *si* sharp and *re* sharp, you will find a formule based upon the *do* sharp, which shall be *do* sharp, *mi, sol, si* flat; and you will find another based upon the *re*, which shall be *re, fa, la* flat, *do* flat; from which two formules, the preceding combinations arise, while they give the other eight modes for each.

Q. Then, from the result of the three formules above explained, arise 24 modes or modulations?

A. Yes; and this evidently proves that the aforesaid three formules comprise all the twelve semitones of the present system.

Q. What other pecularity is ascribed to the concord of 7th diminished?

A. That, through its softness and pleasantness, it becomes apt (whatever its originating formule may be) to precede and to follow any concord, (except the necessary resolution) in whatever mode.

Q. What is the greatest difficulty to be overcome, or rather in what consists the greatest merit of the composer, to modulate well?

A. It consists in a perfect musical sense or feeling, which is sought in vain where nature has denied it. Which sense points out not only the place fit to the modulation and the distribution of the parts, so as to produce no bad relations; but also teaches to prepare it, without the hearer suggesting it, as it were; and finally to produce an agreeably surprise.

DIALOGUE XIII.

OF THE CADENCE.

Q. What is understood by cadence?

A. By cadence is generally meant that passage in which, of two concords, the first constituting the

mode proposes its cadence in the weak time, and the other resolving naturally, terminates it, by necessarily falling in the strong time.

Q. Now, it is not about this sort of cadence I mean to enquire, since, in the 6th dialogue, you have mentioned it at some length, but about the one that is called final cadence?

A. The final cadence being the announcement of the end of the whole performance, or of those principal parts in which it is divided, is not announced to the hearer, unless previously prepared by a course of concords, just before the two fundamental producing, and tonic.

Q. Has the preparation to the cadence, peculiar deceits?

A. Yes; and they occur the more unseasonably, as whilst the ear feels pleased and almost certain to hear the concord of the producing, it is suddenly transported elsewhere, with some other concords that prepare a new cadence in the same mode, or in a strange one.

Q. How is the plagal cadence formed, and what is its use in modern music.

A. The plagal cadence, (in contra-distinction with the above one, called authentic,) has its beginning upon the tonic, and its end upon the 5th. In modern tasty music, it has no final function, but, still it preserves that of forming a semi-cadence, or rather, a pause upon the 5th of the mode, to return then, after a short rest, to the tonic, or to strike the ear

with some strange modulation.

Q. What is understood by suspended cadence?

A. We mean all that results from the preparation as far as the producing included, which remaining in suspense through the means of a pause or common, give rise afterwards to a new period in the mode itself, or else in the neighbouring or distant modes.

Q. The illusion having fallen in the place of the producing, can it fall in the place of the tonic?

A. Yes; and it is commonly called feigned or sham cadence, broken or interrupted cadence, false cadence, &c., and it may fall either upon the consonant or dissonant concord.

Q. What is the result when the illusion falls upon the consonant concord?

A. It results, that it can equally follow or make a short rest; but when it falls upon the dissonant concord, it can only resolve and terminate the period with the final cadence.

Q. What is the origin of the name pedal?

A. It seems likely that the use of the pedal originated with the organ, owing to the pedaliera or pedal-board of that instrument. What is certain, is, that this steady sound is generally found in the bass, or upon the 5th, or upon the tonic, by admitting or supporting above itself all the fundamental concords apparent to the various degrees of the scale, besides these of the altered 4th and others constituting analogous modes, and also strange ones.

Q. When the pedal will be upon the 5th, can it make a pause upon the same?

A. Yes; it can make a pause upon the 5th, or make the final cadence; or else go on turning elsewhere, without the necessity of cadence. But when found upon the tonic, it cannot end otherwise with the cadence, unless by abondoning the pedal.

Q. With what notes is the double pedal formed in the grave?

A. With the tonic, and 5th?

Q. Is there a pedal in the acute?

A. Yes; people generally (though improperly) call pedal a steady note found in the acute; which, in contradistinction with the true pedal, is constantly an integral part of harmony.

END OF PART II.

METHOD OF SINGING.

METHOD OF SINGING.

PART I.

OF THE MECHANISM OF THE VOICE.

Chapter I.

OF THE VOICE.

THE voice is the organ of speaking and of singing. It would perhaps be useless in a method of singing, to give a philosophical definition of this organ; but, in order that the various precepts and instructions hereafter to be given may be fully understood, it is necessary to establish positive ideas of the means which contribute to the formation and action of the voice. Besides the palate, the tongue, the teeth and the lips, which are requisite to the mechanism of the voice,—the lungs, the trachea, the larynx, the frontal sinuses, the maxillary sinuses, and the nostrils,—are necessary to its formation or modification. The lungs, situated in the chest, like a pair of bellows, possess the power of contraction or dilatation, and being one of the principal means of respiration, the voice could not be formed without them. The trachea, a species

of tube, through which air passes to and from the lungs, is a cartilaginous substance, which commences at the bottom of the mouth and descends directly into the chest, where it divides itself into two parts, which are called "bronchi;" one forming an air-conductor to the upper lobe, the other to the lower lobe of the lungs. The larynx, one of the organs of respiration, and a principal instrument of the voice, forms the upper part of the treachea;—it is shapen like a tube, short and cylindrical, having an oval aperture, called the "glottis," through which the air descends and ascends, when one either breathes, speaks, or sings; it possesses the voluntary faculty of contraction or dilatation, and, from the various degrees of dilatation, all the varieties of tones of the human voice are produced.

The glottis is protected by a cartilage very thin, and extremely flexible, called "epiglottis," which is moveable, and is shapen like an ivy leaf—concave within and convex without—its principal use, is to cover the glottis. The frontal sinuses, are two cavities, situated in the frontal bone above the nose and the eye-brows. The maxillary sinuses, are cavities in the upper jaw, behind and above the upper teeth. The nasal fossæ, are two cavities in the nose, divided in the middle by a thin bony substance, which separates the nostrils. The external orifices, are denominated anterior nostrils,—the interior orifices, posterior nostrils. All these diverse parts, communicate more or less directly with each other, and are necessary to the formation or modification of the voice.

Thus it is proper to know the mechanism of the respiration, as the air put in motion by the same, is the chief agent of the organ of the voice.

Chapter III.

OF RESPIRATION.

Respiration is the action which the lungs perform to introduce and expel the air; and is divided in two alternate movements; that is,—in inspiration and exspiration; in the first, the lungs are dilated to introduce in the chest the outward air; in the second, they are contracted to expel it.

Here, we must remark, that the respiration for singing, differs in some manner from that one necessary to speak.

When one breathes to speak, and merely to renew the air in the lungs, the first movement is that of the inspiration, which swells the stomach, and makes its upper part protrude a little; then it collapses, and that is the second movement—the one of exspiration. Both movements are performed slowly, when our body is in its natural state. The contrary takes place in the respiration for singing. In the act of inspiration or inhaling, one must reduce the stomach by quickly swelling and expanding the chest. In exspiration, the stomach must slowly return to its natural state, and the chest collapse in proportion,

in order to keep and husband, the longest possible, the air introduced in the lungs. It must not be let out but slowly, and without shaking the chest;—it must be as it were—spun.

Chapter III.

THE EMISSION OF SOUND.

As soon as the sound is formed, it must be freely emitted with a prompt impulsion, to prevent it becoming defective—and it can become so in two ways: if the emission of sound is not made with promptitude, it becomes guttural, if two much hurried towards the head, it becomes nasal.

Chapter IV.

DIVISION OF THE VOICE.

The voice is divided in two kinds; that is, in man's voice, and woman's voice; each of which is divided into grave, middle or medium, and acute voice.

The grave voice of men is called bass, the middle one, baryton, and the acute tenor.

Women have also three sorts of voices: contralto, mezzo soprano, and soprano.

Chapter V.

REGISTERS OF VARIOUS VOICES.

Men have two registers or qualities of voice, one called chest voice, and the other head voice. To produce, therefore, the chest voice, or voice of the chest, (from the chest indeed the impulsion must come.) The voice of the head must proceed from the frontal sinuses, and from the nasal fossæ or pits; which must be attended with the necessary precautions to avoid the defects indicated, in Chap. III.

Chapter VI.

OF THE EXTENT OF THE VARIOUS MENS' VOICES.

The low voice of men is of two octaves, from the *fa*, under the stave, (bass clef) up to the *fa* with two cuts above the stave.

With respect to the voicc of the head, it is so difficult in such kind of *corde* (or cords, name given to the various sounds of registers) to join it to the voice of the chest, that those who posses it use it but very seldom.

The baryton can be established to the extent of a 12th from the *si* to the *fa*, through the voice of the chest. Beyond the *fa*, the head voice begins.

The tenor, in general, can be fixed to a 11th from the *re*, on the first line of the stave, (tenor clef) to

the *sol* above the stave. There are some tenors who reach to the *la*, and to the *si*, with the chest cords; but tenors of such an extent are scarce. The tenor, takes the head voice at the *la*, above the stave, and prolongs it to the *re*, and even further.

OF THE EXTENT OF WOMENS' VOICES.

The contralto has the same extent as the bass of men—one octave higher, and the same inconveniences for the voice of the head.

The mezzo-soprano is similar to the baryton—one octave higher, and can avail itself of the head voice. As to the soprano, in the extent of two octaves, it has generally three registers; that is:—

1st register:—four cords of chest from the *do*, first line (soprano clef) to the *fa*, second interline or space.

2nd register:—at the *sol*, third line, the voice changes, and the effort which it takes through that cord to its octave, is made towards the upper part of the larynx.

3rd register:—passing the *sol* from the *la* flat up to the *do*, there are cords of head;—then the voice is carried to the frontal sinuses, and in the nasal fossæ. This voice, as it were, has no limits. Many women have a voice called over-acute, which reaches the *sol*. In some, it reaches the *re* of the 6th octave of the harpischord or piano; but this gift is very rare.

Chapter VIII.

OF THE MUTATION OF THE VOICE.

Nature, operates a change in the voice, at the time when the youth of either sex pass from infancy to puberty. The period of this change is not fixed, but it is certain, that the voice of males, after the mutation, changes entirely, taking a character very different from what it was previously; whilst the voice of woman is not liable to it, because all the alteration which it undergoes, consists in giving to this voice, without changing its nature, greater strength, greater clearness, and often greater extent.

If a boy or girl has, for instance, a voice extended and sonorous, the result of the mutation will be that the former shall become a tenor, and the other a soprano. Then, if either has a voice for which descending will prove easier than ascending, and the grave cords of which are stronger and more sonorous than the acute, the mutation will give a bass voice to the former and of contralto to the latter.

Such, is the rule of nature, when not infringed by illness, excess, or a forced exercise at the time of the mutation.

When the voice of a pupil begins to change, he is generally forbidden to sing;—such was the system of ancient singing masters. We are, however, of opinion that with much precaution, the pupil can sing even during the time of mutation, but with great care, and without forcing the grave cords, and especially the acute.

PART II.

PRACTICE OF THE METHOD.

Chapter I.

POSITION OF THE PUPIL, FOR PRACTISING THE SCALES.

Among all exercises for singing, that of the scales is the most difficult and necessary. This exercise, if well directed, forms, developes, strengthens, and clears up the pupil's voice; thereby, one succeeds in correcting the defects and natural faults of the organs which form the voice. The ancient Italian masters recommended such exercise in preference to all other; and now, we have had many instances that prove the wisdom and usefulness of their advice. To prepare himself to execute the scales with precision, the pupil must take the following precautions:—

Firstly—he must place himself in an attitude naturally erect, but divested of all constraint.

Secondly—he must lift up his head, but not draw it backwards; for, if the muscles extensors of the neck are too much stretched, the organs of the mouth cannot act freely.

Thirdly—the mouth must be almost smiling, and sufficiently opened, according at least to its natural shape, in order to pronounce without faltering the vowel upon which the scale must be sung.

Fourthly—the pupil must be careful in opening his mouth, not to let it assume an angry or burlesque character, through any contortion of the moveable parts of the face.

Fifthly—he must gently press with his tongue the back of the lower teeth.

Sixthly—the upper jaw must be placed vertically to the inferior, yet never close to it—there must be a slight opening.

Before uttering the sound, and whilst he opens and disposes his mouth thus, the pupil must inspire or breathe in quickly, and keep the mouth in the same posture, for the whole duration of the sound.

See, in the 2nd chap. of the first part, how both the inspiration and exspiration take place. This latter, particularly, must be kept up and regulated for the longest possible time.

Chapter III.

PRACTICE OF THE SCALE.

The practice of the scale must be performed upon the vowel *a*, upwards and downwards. The letter *e*, may be used next, but only when the pupil is quite sure upon the first.

As soon as the pupil has taken breath, he shall attack the sound, gently but steadily; then he shall increase it gradually, up to the *forte* (or loud), and shall diminish it in the same way, till it is insensibly lost;—all which must take place without moving the mouth or the tongue, and without giving, in the exspiration (or breathing out) the slightest shake to the chest.

A sound held out in such a way, is called "messa," or volume of voice. An able singer, possessed of a good method, will always give, though in due proportions, the same messa of voice to all the notes of his cords.

It is necessary to observe, that the *forte* of the voice, is found precisely at the half of the duration of the sound;—hence, should the pupil's lungs be strong enough to hold up the voice for 20 seconds of time, (a faculty which may be acquired through a long exercise), the *forte* will be at the 10th and 11th second.

Every note of the scale, must be performed in the above-mentioned manner, and the pupil must be made to breathe, between one note and the other.

It is to be observed, that the soprano voices, in performing the scale of *do*, strike up the *la*, 6th note, and the *mi*, 10th note of the said scale, almost always lower; to correct this defect, it is necessary to make the pupil open his mouth, in uttering these two sounds, a little more than used for the other ones, and attack them as gently as possible.

Chapter III.

OF VOCALIZATION IN GENERAL.

To vocalize, means to sing upon one vowel. In vocalizing, the pupil must be careful to keep his mouth always equally open ; and, above all, never to move the chin, nor the tongue.

In one word—vocalizing, with respect to the position of the mouth, requires the same method as for practising the scale.

To vocalize well, the pupil must know, firstly—how to strike up or attack the sounds ; secondly—to pass from one register of the voice to the other, by joining them so that the transition should be insensible ; thirdly—to hold up the voice ; fourthly—to execute all embellishments in singing with gracefulness, lightness, and precision ; fifthly—to phrase the song musically—viz :—to divide it in distinct sentences.

SECTION I.

MANNER OF ATTACKING THE SOUND.

Any sound must be attacked so as to be emitted clear and in tune, without preparation, or addition, or dragging the voice. Every note of the scale for exercising the pupils in attaking the sound must be performed so as to leave imperceptible the stroke of the throat between this note and the preceding one, as well as between the same note and the following one.

SECTION II.

MANNER OF UNITING THE VARIOUS REGISTERS OF THE VOICE.

The soprano voice must unite three registers of the voice—see the 6th chapter of the first part.

The register of the chest voice to that of the middle voice, and this to that of the head voice, and the latter up to the *falsetto*.

The register of the chest voice, commonly, has but four or five sounds from the *do*, first line, to the *fa*, second interline, and sometimes to the *sol*, third line (soprano clef.)

If the chest voice ends at the note *fa*, it is with the *fa* that it must be exercised, in order to unite this register to that of the middle voice, and the same exercise must take place with the *sol*, if the chest voice reaches that note.

The register of the middle voice ends at the note *sol*, above the stave, and the register of the head voice begins at the *la*, above the same *sol*.

The means used to unite these two registers, is the reverse of that already mentioned for the chest voice with that of the medium. For which union, it is necessary to strengthen the last sound of the middle voice, aud soften the head voice.

The tenor voice must unite two registers, (see chap. 6, of the first part), viz:—that of the chest voice to that of the head voice. The most acute cord of chest tenors may have, is the *sol* above the *do*, on the 4th line. (Tenor clef.)

The exercise begins upon the note *sol*, and it consists in passing with the same sound from the chest voice to that of the head, thence to return from this to that of the chest. The manner in which this exercise is made, is the same as used for the soprano voice,—by uniting the register of the chest voice to that of the medium.

Tenor voices not entirely formed, must begin this exercise from the note *mi*, 5th line.

For the mezzo soprano and baryton voices, each of which has the register of the head voice, they must select these exercises which prove convenient to either.

SECTION III.

THE CARRYING OF THE VOICE.

The carrying of the voice is made in two ways; in the first instance:—when several sounds of the same value are bound together, which go by conjunctive and disjunctive degrees.

The second way for the carrying of the voice, takes place between two sounds which form a greater or less interval, and which proceed only by disjunctive degrees.

A good method of carrying the voice properly, prevents, firstly, carrying it upon the note that begins a song, as the carrying cannot, must not take place but between the two sounds which form an interval. Secondly, it does not allow carrying the sounds with

slow dragging upon each of the intermediate points of the interval which must be taken.

In all cases, the use of carrying the sounds in singing, must be practised with reserve, as by misusing it, the song would become too monotonous and morbid.

OF THE SEMI-TONED SCALE.

The exercises of the natural scale must be followed by those of the semi-toned scale. These shall be performed slowly, to make sure of the exact intonation of the middle tones. They shall be progressively accelerated, but only to a certain degree, because by striking up singly the notes of these scales in a very quick time, they would be either rebounding, or would imitate a sort of horse-laugh; whilst, on the other hand, if the sounds were bound, the effect would somewhat resemble yawning.

OF THE DOTTED OR DETATCHED NOTES.

This kind belongs only to the voices of most acute soprano. Such notes are executed by exspiration or breathing out, and the impulse of the voice starts from the chest, and the stomach which oscillates to and from the diaphragm. The diaphragm is a cartilage, or rather a membrane, which divides the chest from the stomach, and which rises and sinks, according to the corresponding movements of the respiration.

Though such passages must take place through aspiration or breathing in, it must not, however, be too much felt. It is necessary, for that purpose, to restrain or screw up the mouth a little, and soften the voice.

SECTION IV.

OF THE EMBELLISHMENTS IN SINGING.

PART I.—OF THE VOLATE.

(Roulades, in French.)

The *volate* (or shake) and the *trillo* (or trill), are among the most difficult embellishments to perform. The lightness of the voice, is the first quality required in the shakes;—persons who have not been endowed with this natural gift, must procure it by dint of study.

In making a shake, no part of the mouth needs to be distorted, but it must be kept in the same position in which it must be to execute a scale.

The sounds which compose the shake, must be in the same time, bound and detached. In articulating or pronouncing the notes distinctly, care must be taken not to give the aspiration or breathing in, too sensible an activity.

In an ascending shake, the stress of the words

must increase by degrees,—and the reverse must take place in descending. We shall however remark, in spite of this rule, that the word which begins a shake must be uttered with force, so as to serve as an impulse to the following ones, which, of course, will be graduated according to the rule.

The pupils who begin to exercise themselves in shakes, must execute them slowly, in order to make sure the intonation, and the means which render them perfect. They will progressively accelerate their movement, in proportion as, through study, these very means will become habitual and as natural.

PART II.

OF THE APPOGIATURA.

The appogiatura is one ornament of singing.—It can be placed either above or under the note.

In the first case, it can form with the subsequent note, an interval of a tone, or semi-tone;—in the second, it must invariably form an interval of a semi-tone.

The appogiatura is commonly worth the half of the note which follows it;—which value, must be taken out of that of the note itself. When a prepared appogiatura is meant, it is understood, that its value is equal to that of the following note.

The upper appogiatura, must be articulated, or distinctly uttered, with greater force than the lower one. But either must be uttered with greater vibration than the note itself.

There is, besides, used in singing, an ornament which is executed by joining a small note to the appogiatura,—for which reason, it might be called double appogiatura; to perform this embellishment gracefully and tastfully, the voice must stop upon the first appogiatura; next, this must be detached from the following one with an aspiration exceedingly light—hardly perceptible—then, the voice must rapidly run over the note. It must be observed, that it is never used upon the note that begins a song, nor upon all such as are preceded by rests of any sort.

PART III.

OF THE TRILLO (TRILL.)

The trillo is one of the finest ornaments of singing — the most necessary to learn, and the most difficult to teach—as there exists no precise rule, which, in performing it, can determine the action of the organs of the throat;—all that can be done, consists in prescribing a method to correct nature, in this action of the organs. What is said here for the trillo, may in general be applied to every ornament of singing. The method employed by the ancient Italian masters, in order to perfect the trillo in the pupils naturally disposed, and to impart it thoroughly to the less gifted ones, consisted in exercising them, early, upon all passages that have any connexion or relation with this embellishment. Such

a fatigue, by improving the natural faculties of the former, prepared little by little the organs of the latter for this oscillatory or swinging movement, and the proper time which is peculiar to the trillo, and constitutes its beauty.

The trillo is composed of an appogiatura placed above the note with which it must trill, by uttering them alternately.

This exercise, must be practised in the beginning with the greatest slowness, — without moving the tongue, lips, or the chin,—increasing or diminishing the notes of the trillo, by the means of the volume of voice; then the movement will be accelerated in proportion as the pupil will become free in the means of performing it.

The trillo succeeds better when formed in the throat, without being uttered from the chest.

PART IV.

OF THE GRUPPETTO.

The gruppetto, is an embellishment composed of three small notes, the value of which is not taken from the note to which the gruppetto is prefixed, but from the value of the measure or *battuta*, which precedes the said note.

This embellishment can be made either in ascending or descending. The three small notes composing the gruppetto, form, by conjunctive degrees, a minor 3rd, and sometimes a diminished 3rd.

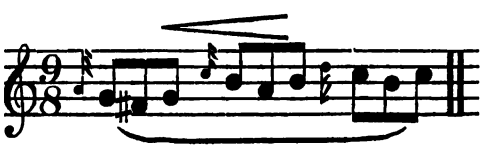
To perform this embellishment in perfection, it must be articulated lightly; but the first note must be attacked a little louder, and a little more supported than the others. It must be borne in mind, that the movement of the gruppetto must be analogous to that of the musical piece, and to the character of the musical phrase in which it is placed. That is to say, the gruppetto must be pronounced slowly, if the song is slow; less slowly in an andante, and both rapid and energetic in an allegro.

With respect to those embellishments we have explained, at some length, in the first part of this manual, for their application, see Table B, from 35 to 48.

PART V.

OF THE ACCACCIATURA.

The accacciatura differs from the appogiatura, as it precedes a note without taking anything of its value; but it must be executed with lightness, gracefulness, and rapidity. For example:—



SECTION V.

OF THE MUSICAL PHRASE.

The way of phrasing a song, or dividing it into its proper sentences, depends on respiration.

In vocalizing solfeges, or singing tunes, it requires, to take and maintain breath, the same means as practised for the gamut, in order to husband the air inflated, so as to last as long as possible. However, the art of phrasing or forming sentences with precision is not generally acquired only in maintaining breath long, but also in breathing in due time, and within the points or limits marked out by harmony for the musical phrase.

The musical phrase, according to J. J. Rousseau, is a continuous singing, which being uninterrupted, forms a sense more or less complete, ending upon a rest with a more or less perfect cadence. *(Dictionary of Music, at the word Phrase.)* The point in which an harmonious cadence is found, is called conclusion of a phrase. These cadences are made upon the tonic, the dominant, and sub-dominant, and may begin in the weak time of the measure of either of

the said three cords, or of either of the sounds of their perfect concords, to take rest, while forming the cadence in the strong time, upon another of the same concords.

A well-disposed singing phrase is commonly made at least of four measures; but, since only one breath is not often sufficient for the duration of four measures, especially in a slow time, it is proper to consider, that in general, every music phrase includes half a rest upon which one can breathe again. This half rest is generally set upon the dominant or subdominant, being, with respect to the conclusion, almost always marked by the cadence upon the tonic.

There is, therefore, one indispensable respiration, which may be called the great one, and another which may be named the middle one,—not reckoning the breath one may take upon all pauses. The great one, only, takes place after the conclusion of the phrase; the middle one, upon the rest in the middle of the phrase itself, and only allowed to persons of weak lungs.

It is an invariable rule, to breathe before a series of notes of great power and connected together, and upon which the *messa* of voice must be practised. Then, there is no occasion for the precept concerning the phrase, because the necessity for breathing is an exception to the rule. A song, ill-phrased, becomes ill-arranged—unintelligible. "A singer," says J. J. Rousseau, "who feels properly, and marks out his phrases well, is a man of taste; but he who

cannot see, and executes nothing else but the notes, the tones, the times and intervals, without entering into the meaning of the phrases, will ever be but *a note eater*."

SECTION VI.

OF SOLFEGE.

Solfege is a piece of music calculated and combined to exercise the pupils, to such end as to apply all the rules of the art of singing. Hence, it is necessary, that in solfege, should take place all the shakes and embellishment of song. When pupils are not sufficiently advanced in musical knowledge, they must *sol-fa* with the notes; but they must be very careful to articulate the names well, and to sing gracefully, without shaking the voice.

A pupil, who begins to *sol-fa*, and consequently to learn music, cannot yet be exercised in the passages and embellishments which we have mentioned in the preceding sections. Before, then, he can know them, when he sings the solfeges, he shall only perform the appogiatura, to which he shall give the name of the note it is annexed to. The same regard must be had to all other embellishments, in proportion as the pupils become proficient in music.

Masters must make an indispensable observation, with respect not only to solfege, but singing, in general; which is,—to accustom the pupils, from the begining, to be able to know whether the note struck up by them, is in tune or out, and to distinguish, in

such a case, whether it is decreasing or increasing, that they could correct themselves alone—that is, with their own ear.

Chapter IV.

OF THE PRONUNCIATION.

Pronunciation is often confounded with articulation. It is necessary to distinguish them. Pronunciation consists in giving every syllable, and every letter, its proper sound in the language that is sung. Articulation, is the way of uttering the consonants (such as those which chiefly distinguish syllables between them) with that degree of stress suitable to the sentiment that is meant, and to the place where we sing. In a private room, in an assembly hall, or in a large play-house, the pronunciation must always be the same,—but the articulation differs; for, the latter must increase in force, in proportion with the extent of the place, or the number of instruments, and hearers.

The rules for pronunciation appertain to grammar, which part of literature is indispensable to a singer who wishes to distinguish himself in his art. Let him study the grammar of pronunciation, to understand the true way of scanning syllables, and let him exercise himself in the various positions of the mouth and the tongue, for the formation of the sounds of

which each letter is a sign. That branch of grammar which concerns orthography, ought to be one of the chief occupations of the singer, because he might, without it, express words either senseless, or with equivocal meaning with respect to the whole of the poetry, which uncertainty would make the poetical effusion either ridiculous or offensive. To these warnings, we add, that pronunciation must be modified, from the volume of the voice. As to consonants, it is most important to utter them with their proper sound, and not to contract any of those defects, which disfigure speech and declamation, and are still more injurious to singing.

Chapter V.

OF THE VARIOUS CHARACTERS OF SONG.

SECTION I.

THE RECITATIVE.

Of all the various characters of song, the recitative approaches most to speech. It is a musical declamation; it requires, now the rapidity, now the slowness, become the different accents of the passions. It must be, therefore, borne in mind, that in the recitative, one sings and speaks at the same time, and that these two actions must always proceed abreast. In order to measure the recitative musically, it is necessary to fix the

proper intonation of the first, and the last but one notes of each phrase, laying a stress upon these two notes, without, however, protracting them too much.

The recitative must be expressed with simplicity; that is, it only admits of very short passages and embellishments, and those only in the moments when the poetical line expresses a soft sentiment.

On the stage, singers must be very sober of passages and embellishments in the recitative, but in an academy of music, where there is neither action nor illusion, more ornament is allowed,—still, care must be taken not to go to an excess. Good singers, in singing the recitative, have for a principle, to change therein some note, in order to give more taste and elegance to its simple and uniform melody. Such changes of notes, give the melody of the recitative a greater softness and expression;—the more so, when pathetical and sweet situations are concerned, such as sorrow, grief, friendship, love, and the like.

SECTION II.

OF THE CANTABILE.

The cantabile is for the vocal music, what for the instrumental are the adagios of Corelli, Geminiani, especially Tartini, and after him, Nardini; all truly models in that kind.

The models of the cantabile we have for singing, are to be found in the airs of this sort, composed by Leo, Vinci, Hasse, Caffaro, Piccini, Sacchini, Jomelli, Gluck, &c., &c.

The cantabile is the piece most difficult to perform; and it is only the highest talents that can sing it well, because it requires the most perfect qualities of the voice, and the most exact fulfilment of what the singing method prescribes.

The qualities which must be held, to perform well the cantabile, are, firstly—to possess, in perfection, the art of spinning the voice—that is, joining the sounds in a thread. Secondly, to execute the phrases, the embellishments, and passages, with expression, and with the loftiness which distinguishes this character of singing from all. Thirdly, to make, finally, softer and more mellow, as much as possible, the carrying of the voice.

The style of the cantabile, excludes the multiplicity of passages, and on the contrary, requires a greater simplicity. It demands that all passages, and chiefly the embellishments introduced, should be executed in a manner both clear and analogous to the movement of this character; that is, they ought to be articulated more slowly than in any other kind of singing whatever.

SECTION III.

OF THE ANDANTE.

The andante is the middle term, between the quick and slow movements.—It is the moderate movement. The style of the andante is graceful; in singing it, one must give the inflexions of the voice much ex-

pression, lightness and grace. The passages which may be used in this character, must be of an elegant simplicity, without overloading the melody.

The embellishments must be executed only in a mode relative to the movement appertaining to this character; that is, neither too quick nor too slow, but always in the style suited to them.

SECTION IV.

OF THE ALLEGRO.

This name is given to the quick movement; which belongs to different characters, and is susceptible of different gradations.

The allegro, of which we first treat, is the one which concerns the airs of *agilità*, or *bravura*. In this kind, a singer can show off flexibility, strength, evenness of voice, and precision and justness in the execution. Thus, save some exception, as this character is not adapted to the impassioned strains of feelings, so the singer is allowed, besides the passages marked out by the composer, to add embellishments at will, (provided they are regulated upon the harmony of the orchestra), without fear to offend reason or dramatic exigencies. It being admitted, also, on the stage, that the airs of *agilità* are expressly composed to set off the voice and genius of the singer.

OF THE CROWNED DOT, AND THE SUSPENSION DOT.

The crowned dot, or cadence, must be performed with one single exspiration, breathing out. The singers of the best schools of Italy, have never transgressed that law—scrupulously attended to by all singing methods. The crowned dot must rigorously begin with the *messa* of voice, and finish with the trillo, much prolonged. Whoever wishes to observe strictly the law of one single breath, must measure his power before beginning a crowned dot, in order to keep some of the air breathed in, towards terminating it without difficulty.

The suspension dot or stop, *(fermata)* is placed only in the course of an air, above a dominant, or upon a 3rd. This dot, whether much prolonged with passages, or whether limited to make only the *messa* of voice, (with which, in all cases, it must always begin) must be made as the cadence, with only one exspiration.

In these two sorts of dots, but chiefly in the cadence, the singer can give a free scope to his imagination with respect to the passages, and prove whether he is really expert in his art, versed in harmony, and in the concatenation of modulations; and also, whether he can naturally return to that dot from which he may have had the boldness to deviate.

OF THE AGITATO.

The agitato expresses, as the name implies, the various passions or excited feelings, in which he may take place. Its movement is generally lively and spirited. This character is particularly reserved to express forcibly the situations of despair, grief, anger, jealousy, &c. The agitato, therefore, is a musical delirium, which requires warmth, abandon, and rapture or transport. In any air of this kind, ornaments and passages would be out of place, unless they are exceedingly short.

SECTION VI.

OF THE SPEAKING AIRS.

So are called those airs, every syllable of which bears a note. Suffice it to say, that this character excludes any sort of ornaments, as well as any other resource that may be used by singers in other characters. This kind is nothing but a sort of speaking in music, so called speaking air;—every movement but the slow *(lento)* suits it. It requires in execution, much precision, correct intonation, and exact pronunciation and articulation.

SECTION VII.

OF THE RONDO, AND THE AIRS OF TWO TIMES.

There are rondos of various characters; that is,—gay or serious, graceful or pathetic. A rondo can

take place upon only one movement, or upon two. This depends on the sense of the words, and on the composer's fancy. A rondo is divided in several stanzas, after each of which the first one begins again. The talent of the singer consists in knowing how to vary this first *ripresa,* (or beginning again) in a different manner, every time it is repeated. To sing the rondo properly, one must possess much natural taste, and give much expression. The rondo with two times, the first of which is slow *(lento)* and the second quick *(allegro)* forms a double and mixed character, which, with respect to the style of the first time, holds the middle between the cantabile and the andante; and with respect to that of the second movement, comes near the agitato, preserving however a somewhat graceful shade, which does not become this latter.

The airs with two times are of a mixed sort, like the rondos made upon the same model. Generally the first time of such airs is slow, *(lento)* and of the cantabile character. The second movement is quick, and of the same character as the agitato.

Chapter VII.

OF THE EXPRESSION.

The expression, or warm animation in singing, is a gift of nature, which art would in vain try to imitate.

It can be defined and directed, but not taught. A cool man may become an able singer, but he will never make an expressive or feeling singer.—Expression comes from sensibility :—but, in order to be always expressive, one must not always suffer himself to be led by all his own sensitiveness.

There is no expression without truth, and truth is destroyed, whether exceeding or wanting the strength of an impassioned feeling that is to be expressed. To avoid these two extremes, it is necessary to be well acquainted with the extent of our moral and physical faculties, to be able to direct them at will, after studying the bearings of the passions in various characters. Besides this, a singer must also study the various customs according to times, places, and stations of life.

Chapter VIII.

OF THE HARMONIC AND LITERARY ACQUIREMENTS NECESSARY TO A SINGER.

To make a perfect singer, it is not sufficient to possess a beautiful voice, cultivated by the best method, and to show a surprising art in executing, one must also be well informed.

The information necessary to a singer, must not be limited to that of reading music at first sight, though this requires a very long study ;—he must

have a thorough knowledge of the concords, of the laws of harmony, and modulations. He must, besides, know how to perform them on the piano; nor would it be amiss that he had began composition. As to literary acquirements, a singer must, first of all, know his own language perfectly, in order to pronounce and accentuate the words well, and to understand their import. But if a singer wishes to enter the Theatrical lists, he must of needs be conversant not only with his own language, but also in Mythology, in Ancient and Modern History. He must be read with the Poets, and both poetry and history, adorning his memory, will warm his imagination and keep up his mind in that state of exaltation necessary to express well the great dramatic passions, and to represent faithfully the spirit and feelings of the characters he is to personate.

Chapter VIII.

OF THE PRESERVATION OF THE VOICE.

The voice is liable to indispositions and distempers, which sometimes become incurable, and cause the loss of this organ of speech and song.

Here are the necessary precautions to prevent them, at every age. The study or practice must be moderate when upon the very acute or very grave exercises, as the less fatiguing is only in the medium.

But in all cases, when the pupil is fatigued, he must leave off immediately.

No instrument whatever should be practiced too long. Stringed instruments, even the piano, when learned too repeatedly, with an aim to perfection, keep the muscles and nerves in a violent febrile state, which communicates itself to the organs of the voice, and may sooner or later injure them.

One shall take care never to pass too suddenly from a great heat to a great cold, nor to stay between two draughts. Violent exercises are to be avoided, such as running, struggling, fencing, &c.; or even dancing too much. Care must be taken not to stoop too long in writing. In short, all excesses of pleasure or labour, and want of sleep, or sitting up late, especially during the mutation of the voice, must be avoided; as all excesses infallibly impair the voice.

By attending to these few prescriptions, dictated by our experience, as well as by our true love for this delightful art, pupils are sure to preserve their voice; unless accident, illness, or organic defects, or unforseen circumstances, render our advice of little, or no avail.

END OF PART III.

PRACTICE

OF THE

METHOD OF SINGING;

OR,

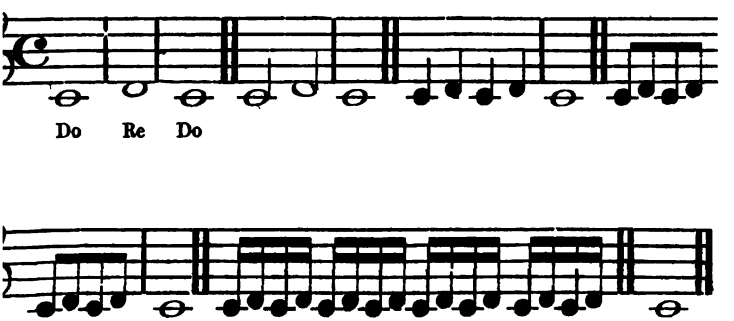
A PREPARATION TO SINGING.

PREPARATION TO SINGING.

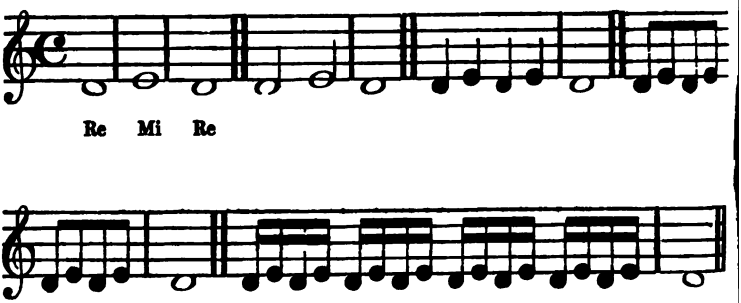
The following exercises must be practised slowly, giving out the tone of every te, in piano, and forte, just for the first days of study, to make sure of the tonation; then breathing at the end of every measure and beating time.

TABLE D. EXERCISE 1ST.

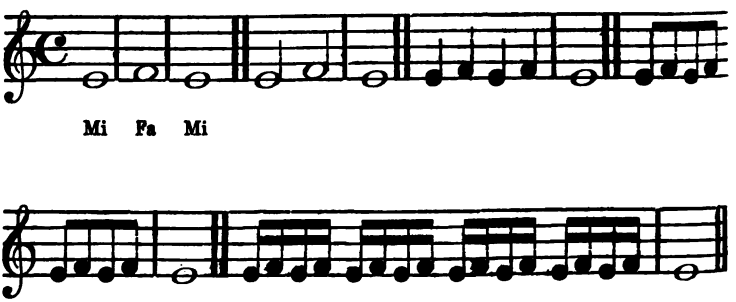
Take breath.



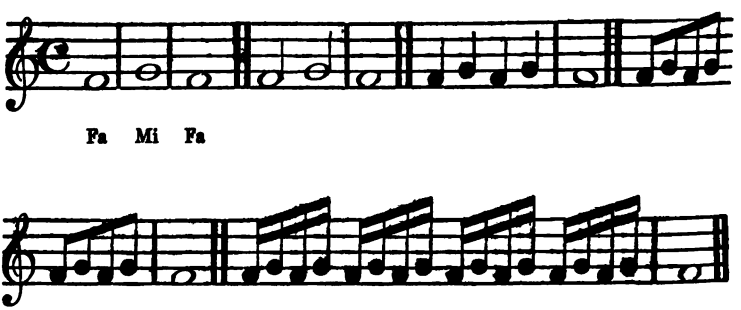
Exercise 2.



Exercise 3.



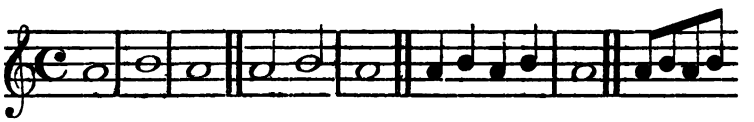
Exercise 4.



Exercise 5.

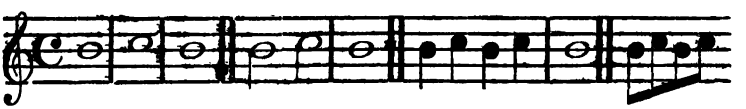
Sol La Sol

Exercise 6.

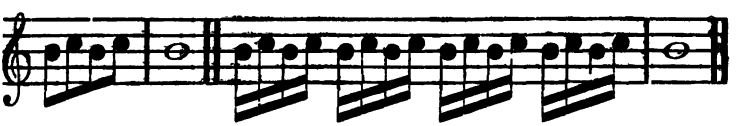


La Si La

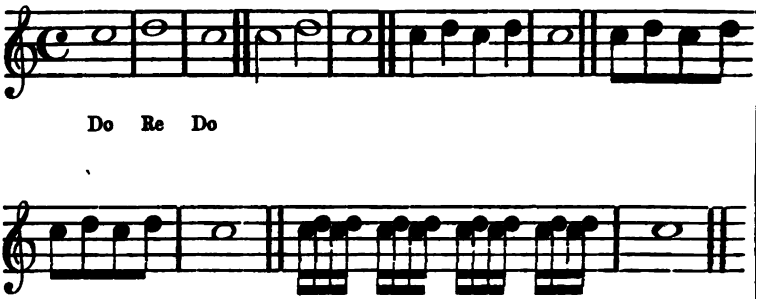
Exercise 7.



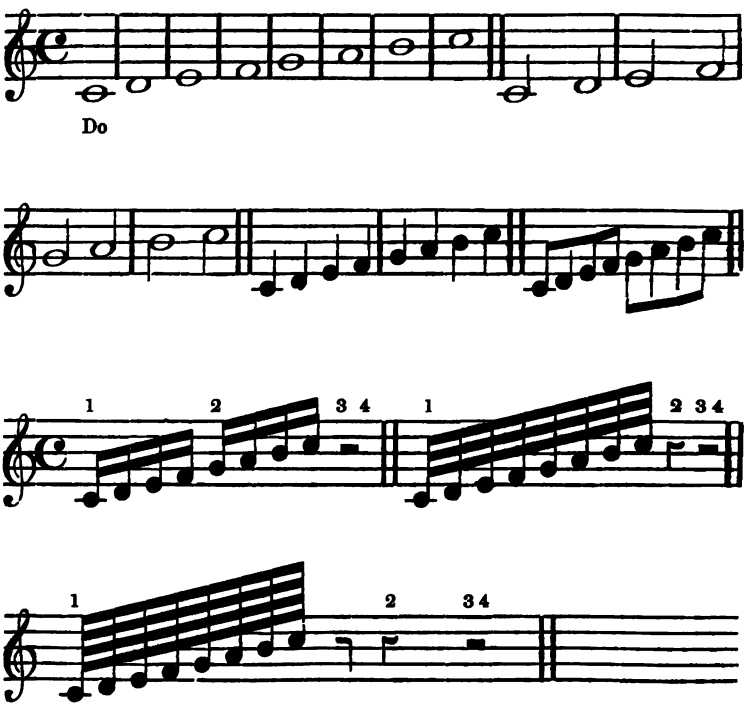
Si Do Si



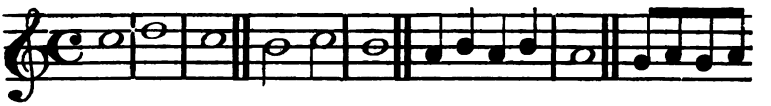
Exercise 8.



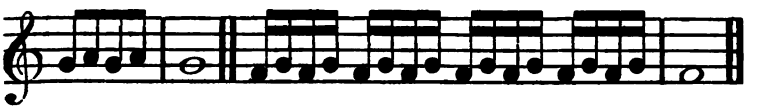
Exercise 9. Resuming of the ascending Scale.

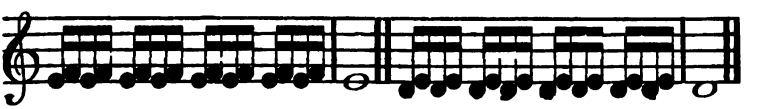


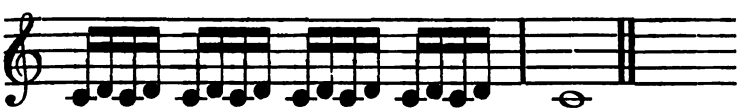
Exercise 10. Descending Scale.



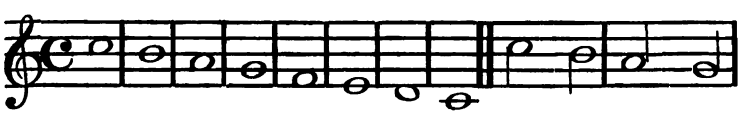
Do Re Do

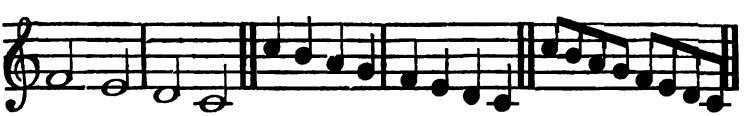


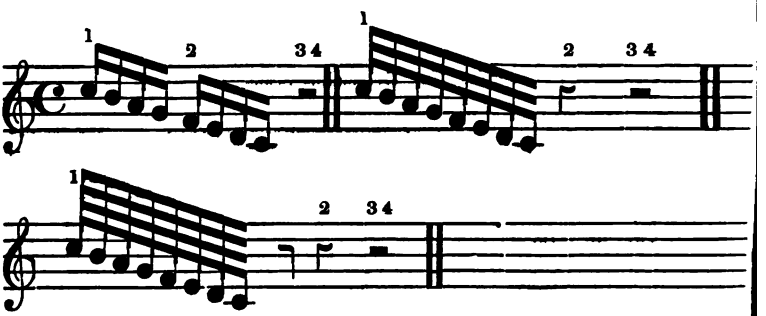




Exercise 11. Resuming of the descending Scale.





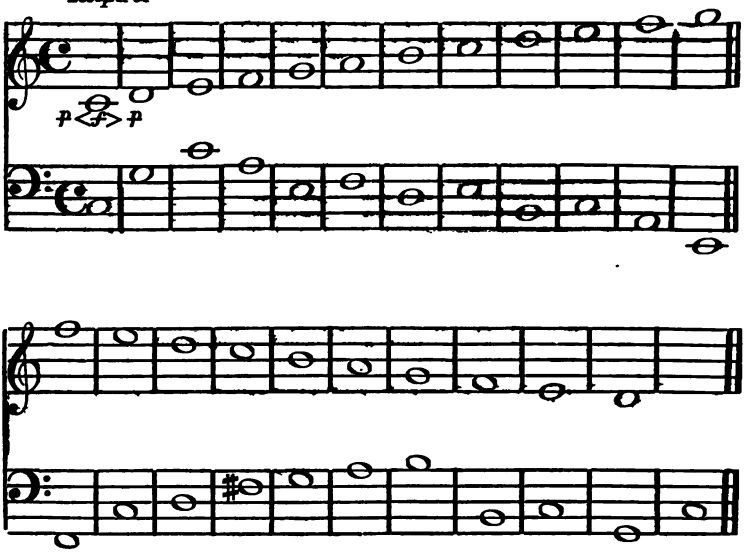


Exercise 12. Natural Scale.

In executing this scale the pupil shall not beat the measure, but he shall hold up every sound so long as his respiration will allow him, by breathing at every measure.

All the notes of the Scale must be held up and graduated as the first, both in ascending and descending.

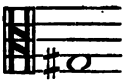
Respiro.



N. B. The preceding Scale for the Mezzo Soprano voices will only ascend to the Fa 5th line; for the Tenor voices it will be used to all its extent, but transposed an octave lower; for the bass and the Contralto it will be transposed into the Clef of Sol.

The bass shall commence with the following note

Sol

and the contralto with this other. 

Sol

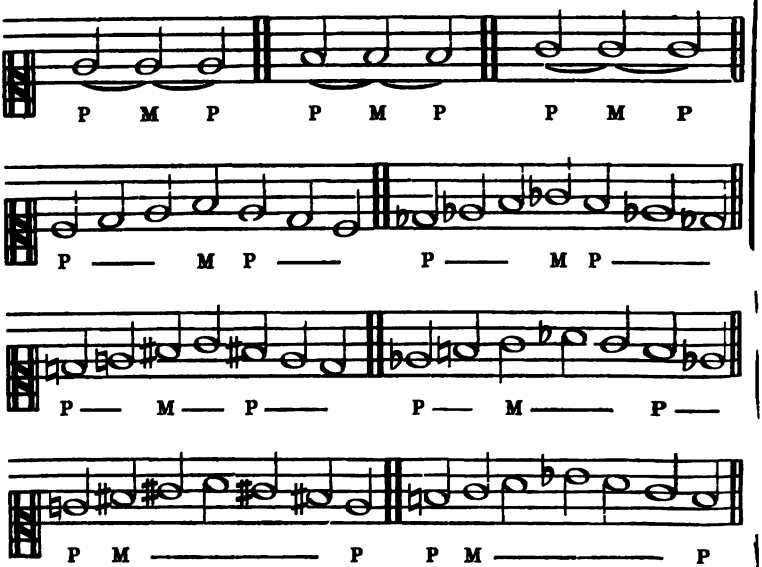
Exercise 13. To learn how to attack the sounds.

Accelerated Movement.

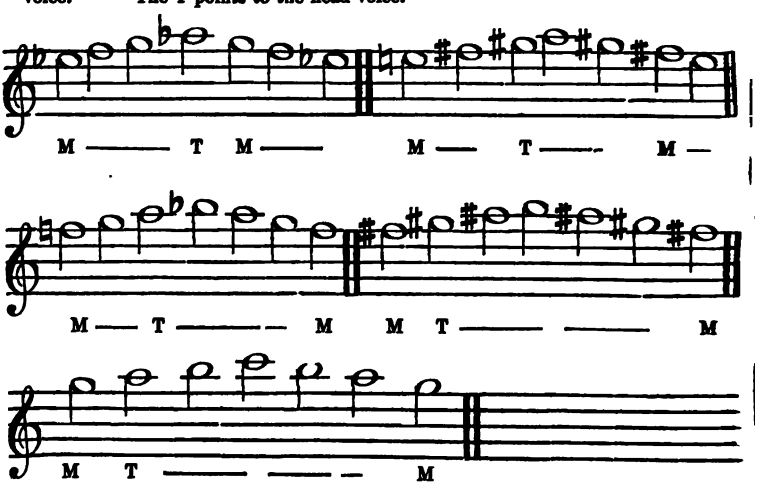
Respiro

Exercise 14. To unite the register of the chest voice to that of the medium, for Soprano voices.

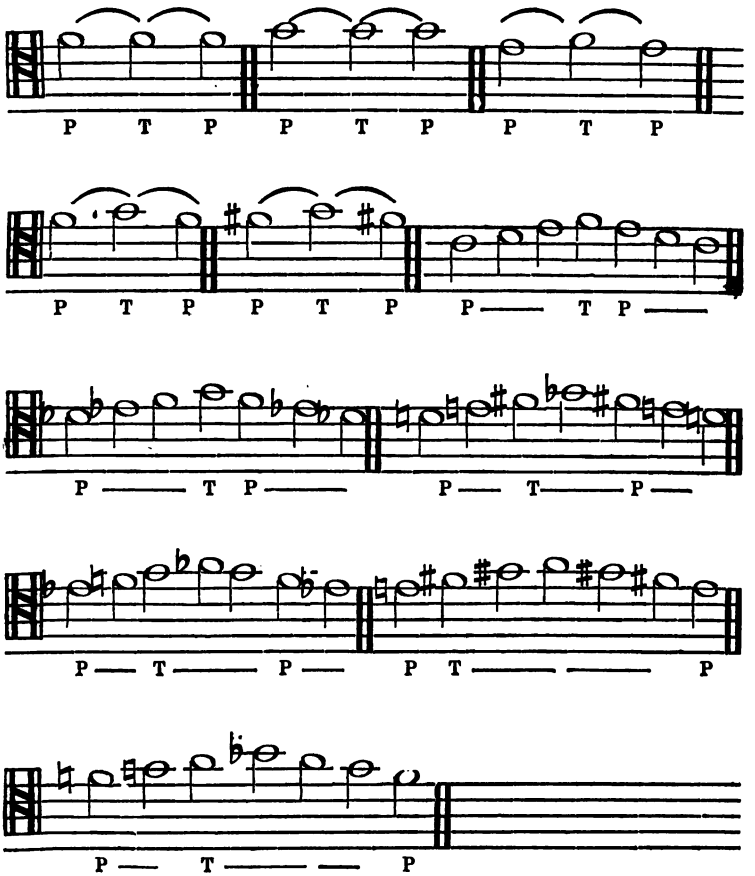
The letter P indicates the chest voice, the M—the medium



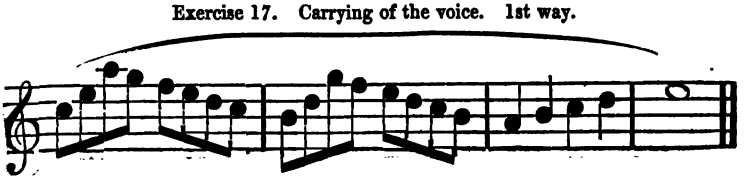
Exercise 15. For uniting the register of the medium to that of the head voice. The T points to the head voice.



Exercise 16. For uniting the register of the chest voice to that of the head voice, for Tenors.



Exercise 17. Carrying of the voice. 1st way.

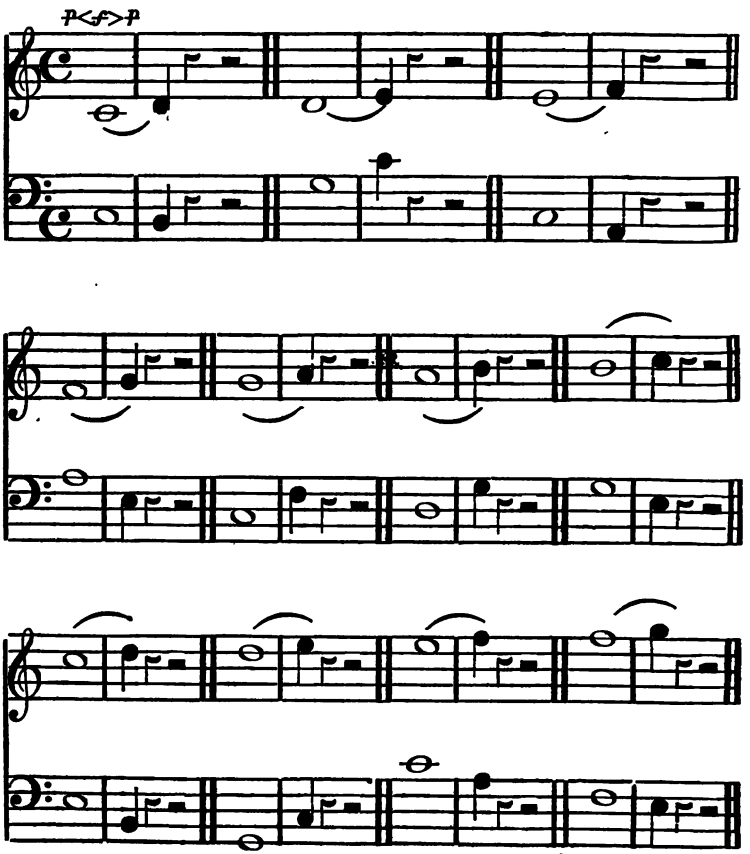


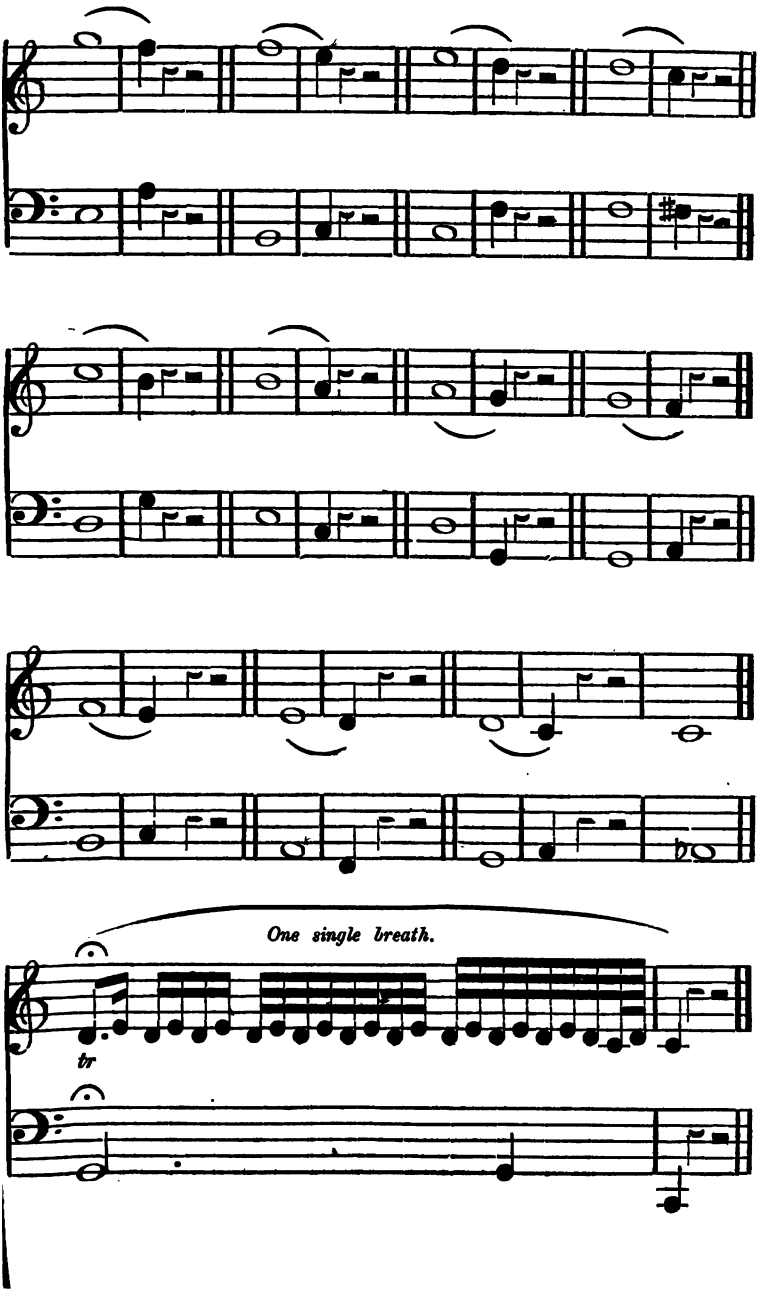
2nd Way.

Exercise 18. For carrying the voice.

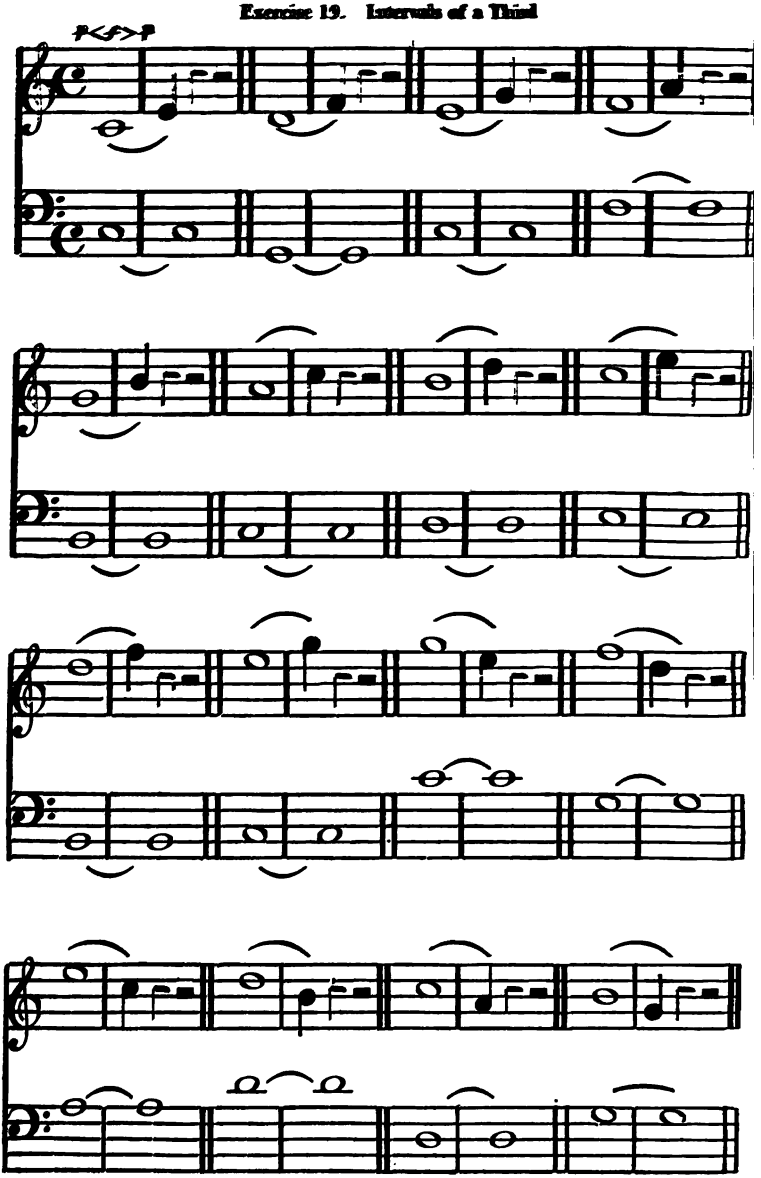
These exercises shall be made upon the vowel A, and the pupil shall not breathe till after carrying the voice from the 1st to the 2nd note. It being necessary for the pupils to be early accustomed to the Trill, they must practise it at the end of every scale in the way indicated.

Intervals of a Second

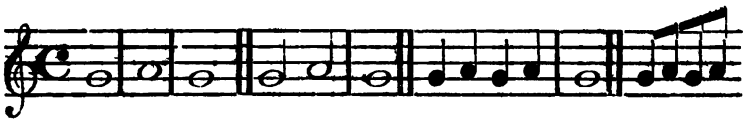



One single breath.
tr

Exercise 19. Intervals of a Third



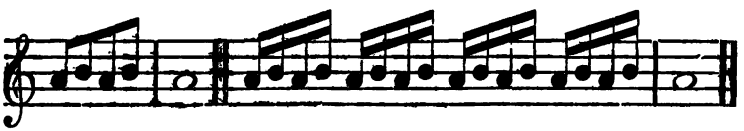
Exercise 5.



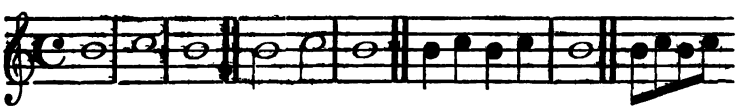
Sol La Sol

Exercise 6.

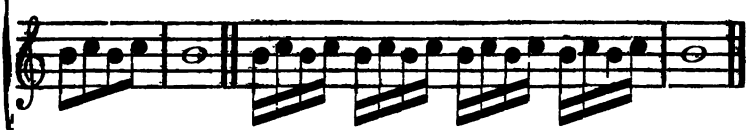
La Si La

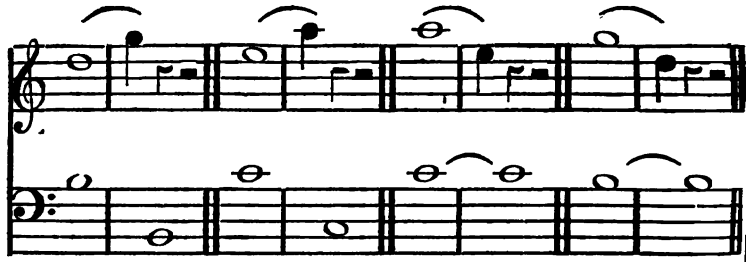


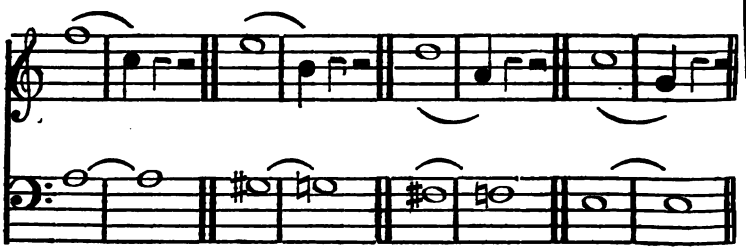
Exercise 7.

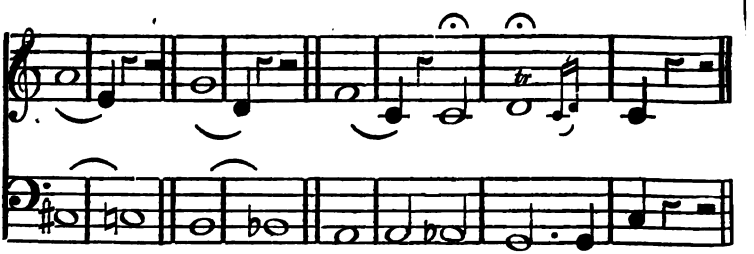


Si Do Si

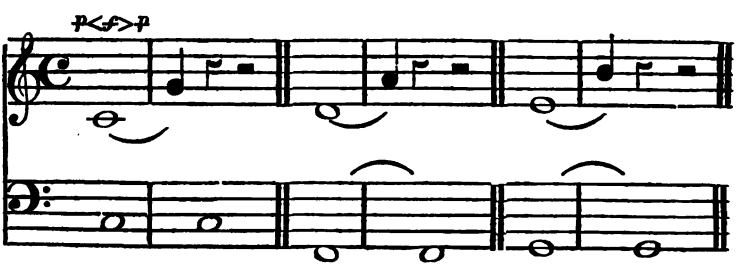


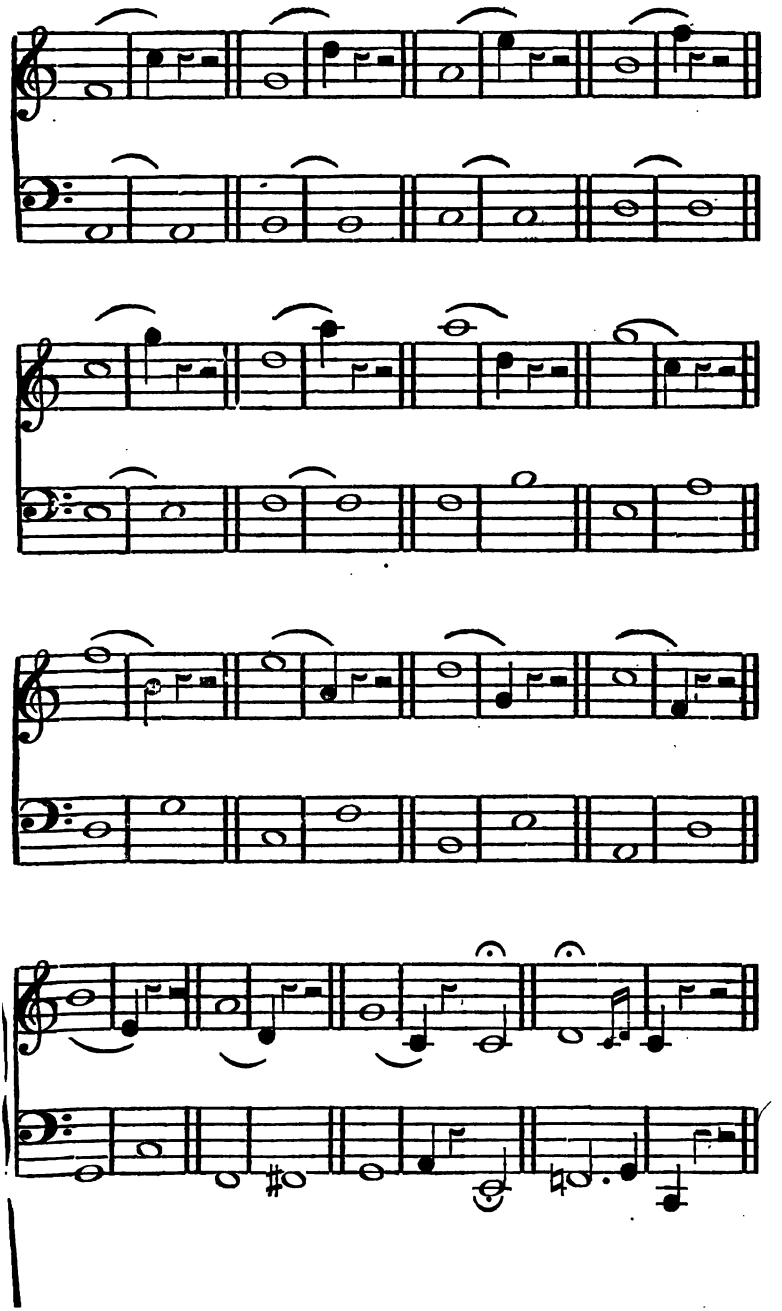




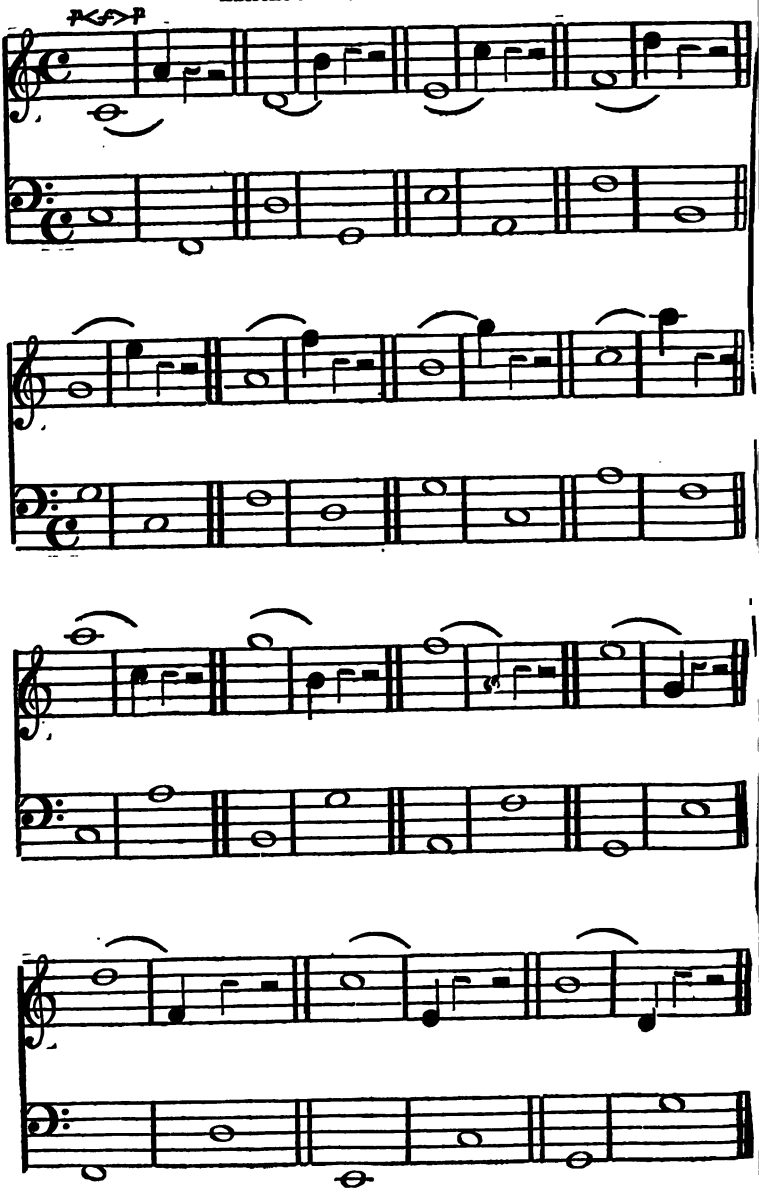


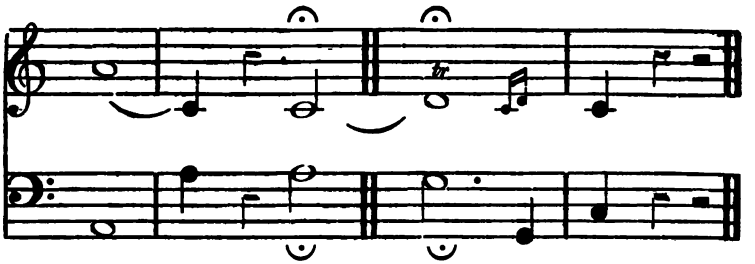
Exercise 21. Intervals of a fifth.



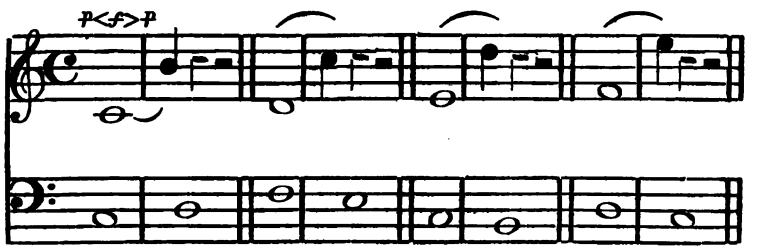


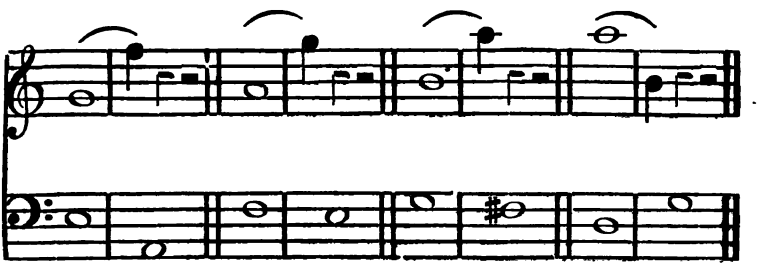
Exercise 22. Intervals of a sixth.

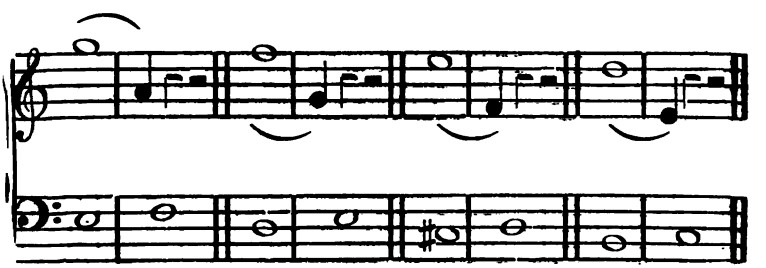


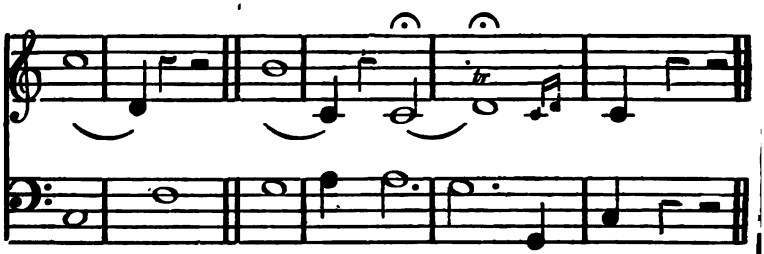


Exercise 23. Intervals of a Seventh.

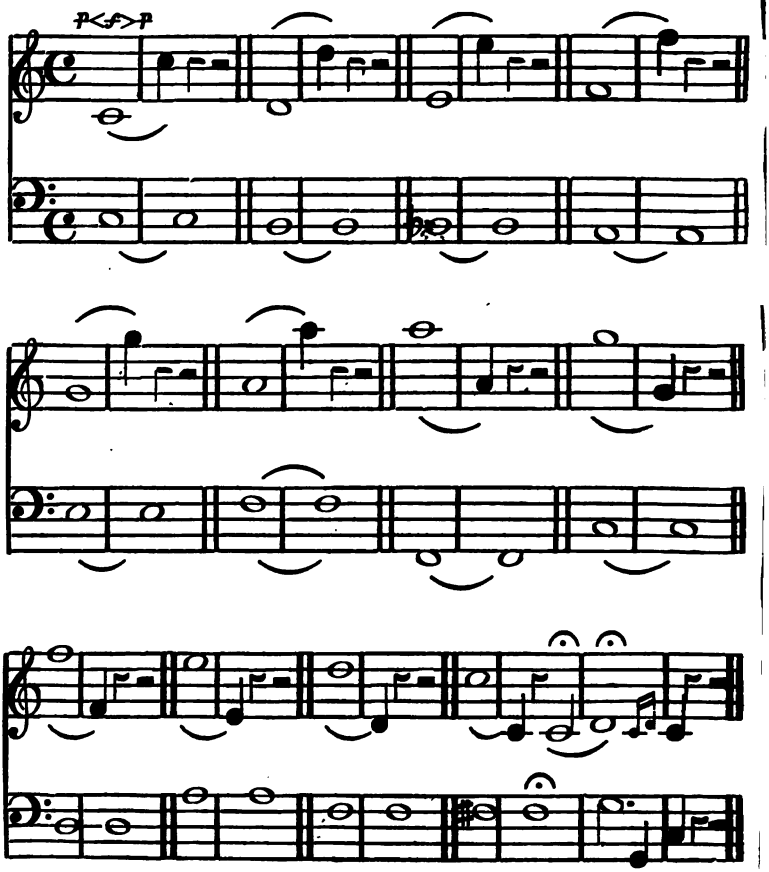




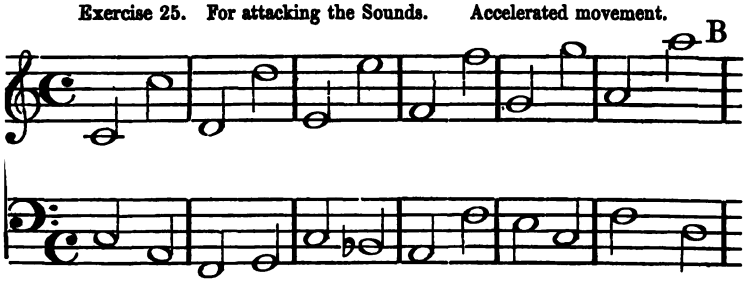


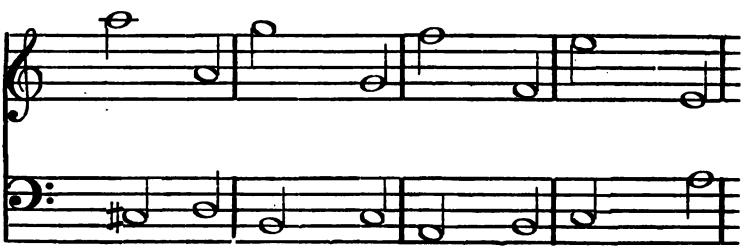


Exercise 24. Intervals of an Octave.

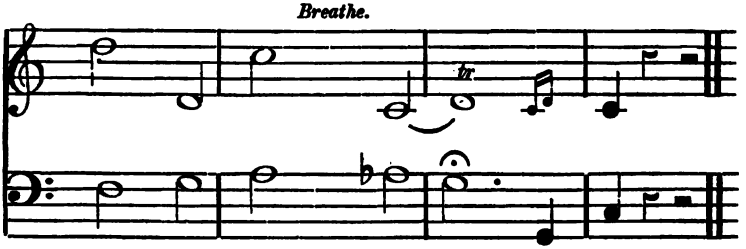


Exercise 25. For attacking the Sounds. Accelerated movement.

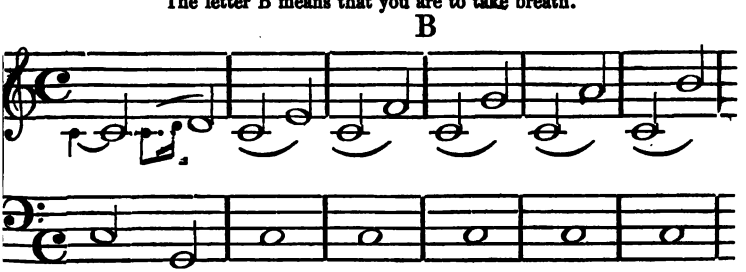


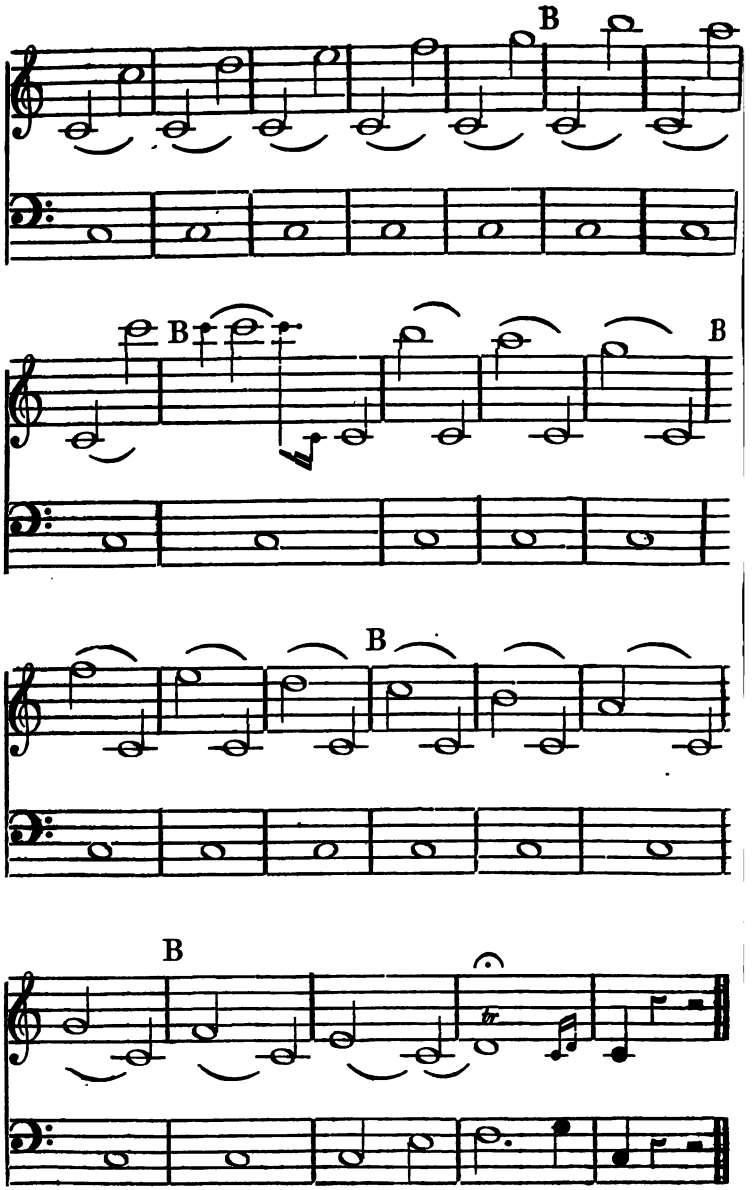


Breathe.

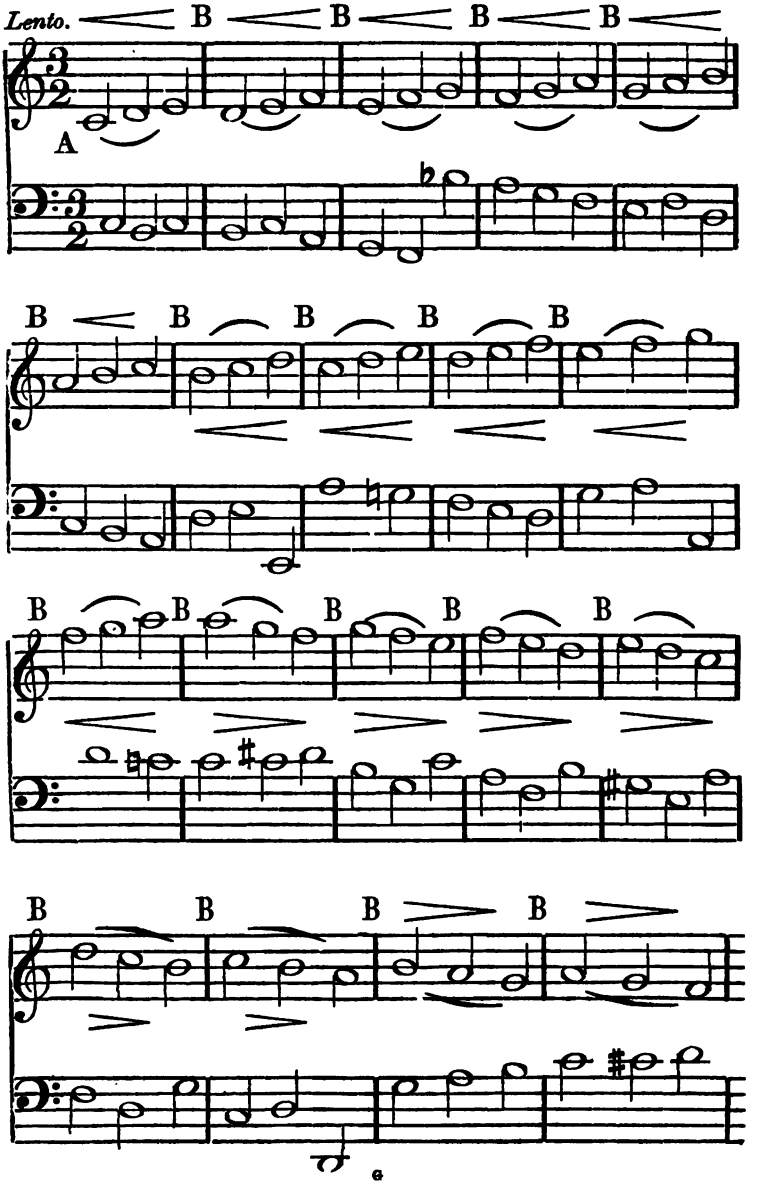


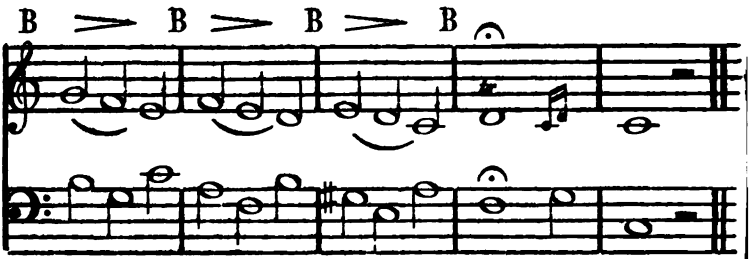
Exercise 26. Which includes all the intervals of the preceding exercises.
The letter B means that you are to take breath.




B
B
B
B
B
B

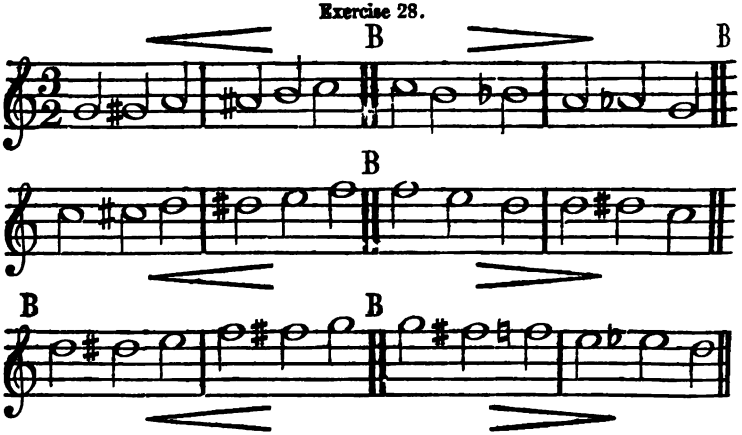
Exercise 27. For giving the voice a certain lightness.





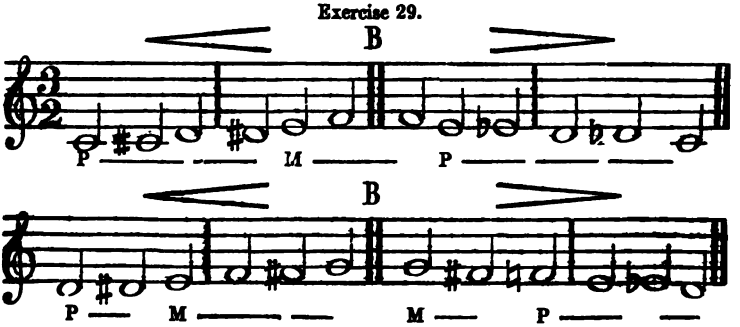
The exercises of the natural Scale must be succeeded by those of the semi-toned Scale. The latter shall be performed slowly at first to make sure exactly of the intonation of the middle notes, and shall be accelerated in progressing.

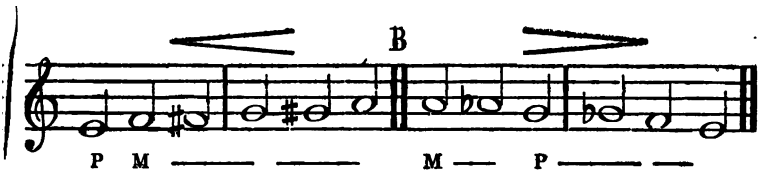
Exercise 28.



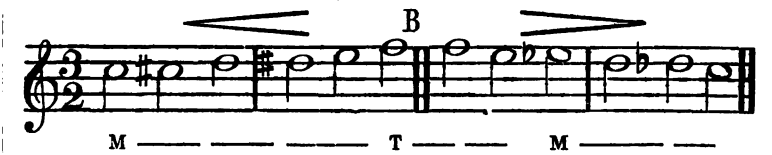
When the middle tones are struck with precision by carrying the sounds, the same scales shall be repeated by attacking the sounds without binding them. Then the following Scales shall be executed for joining the various registers of the voice.

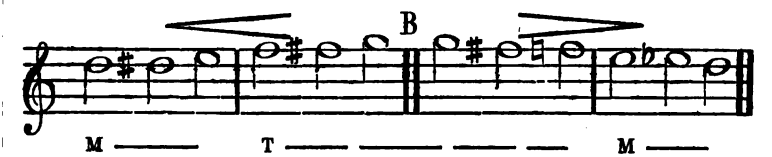
Exercise 29.

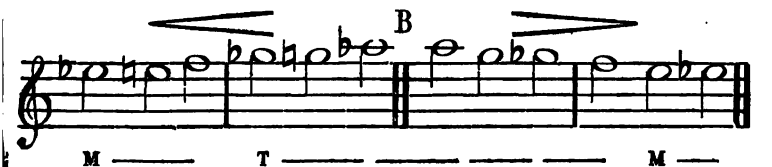


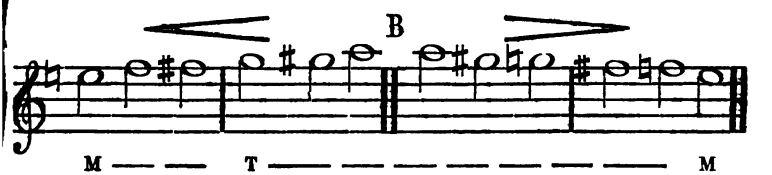


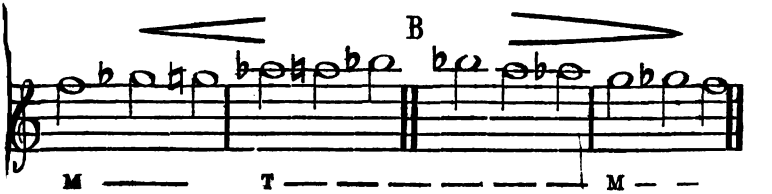
Exercise 30. For joining the register of the medium to that of the head voice.





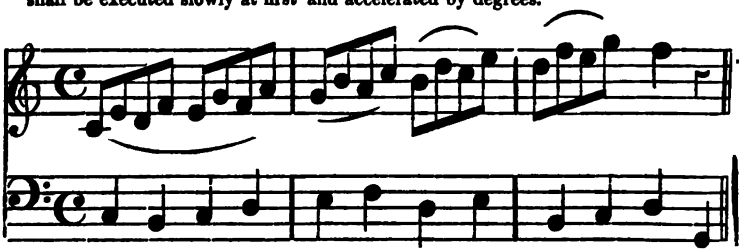


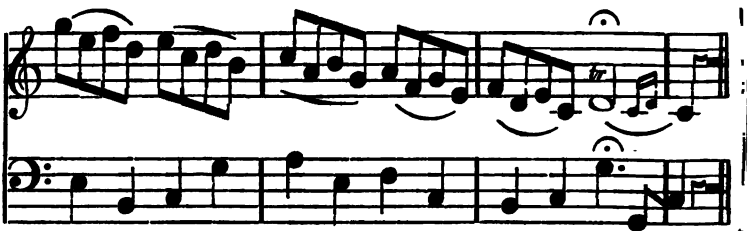




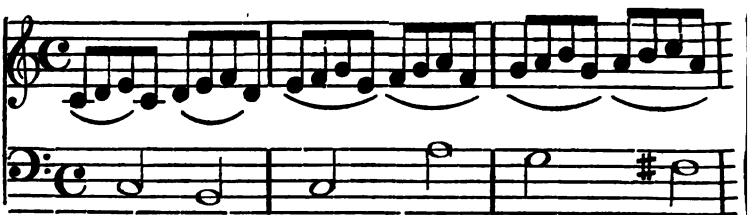
This last exercise will serve to join the register of the chest voice to that of the head for Tenors, merely changing the indication M into P.

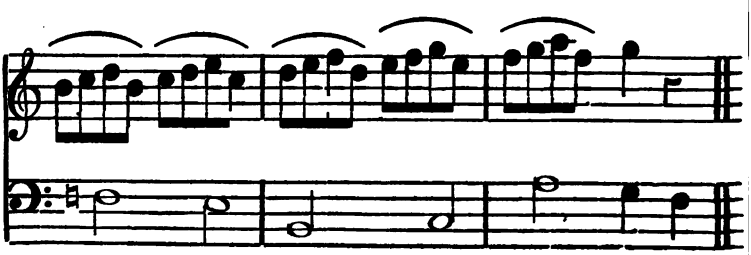
Exercise 31. Take care in the following exercises not to utter chest voices by breathing in with too much force but with movements of the throat that may be at once both soft and firm. All the passages contained in these exercises shall be executed slowly at first and accelerated by degrees.

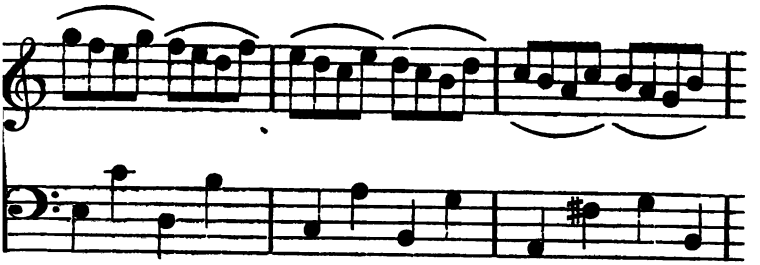


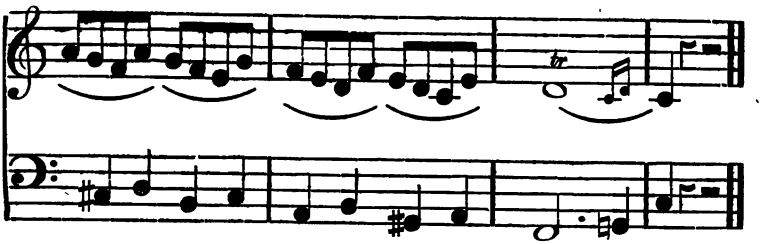


Exercise 32.

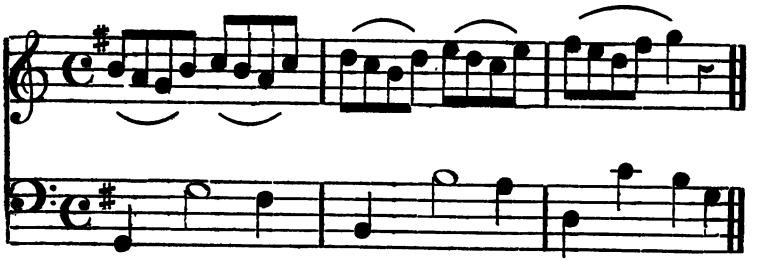


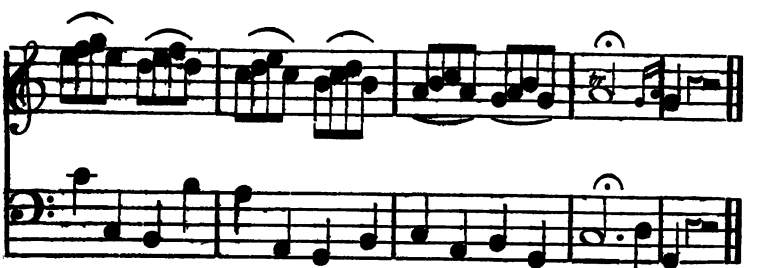




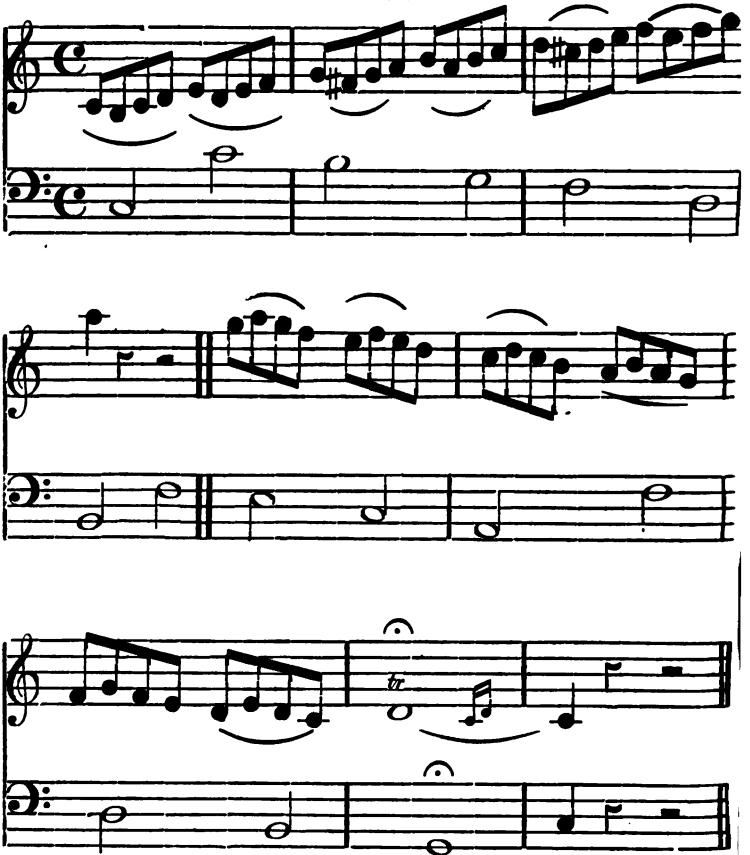


Exercise 33.

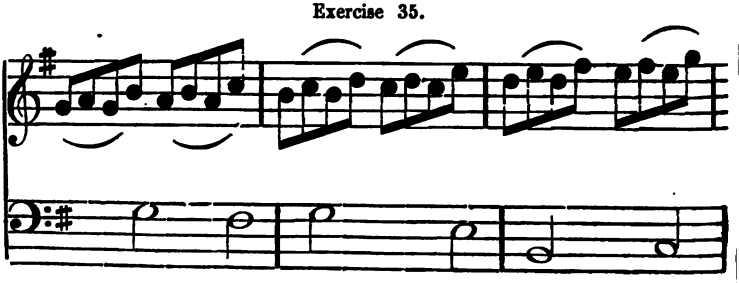


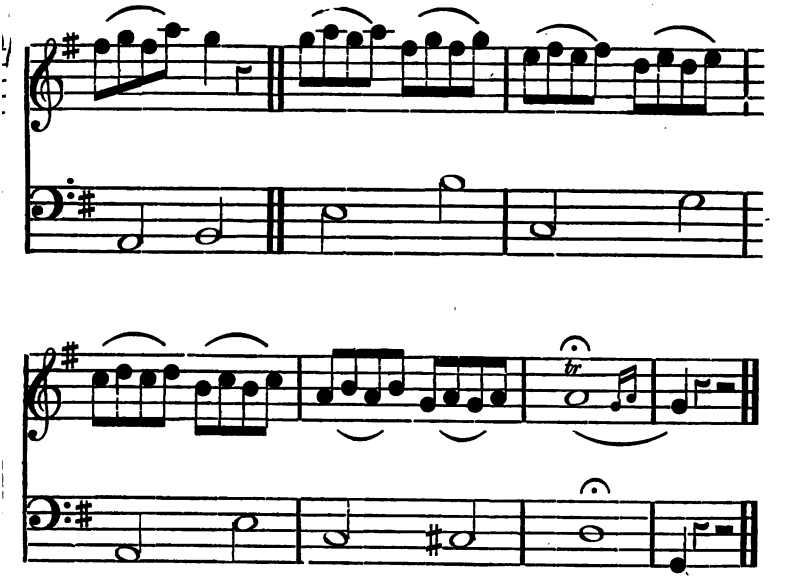


Exercise 34

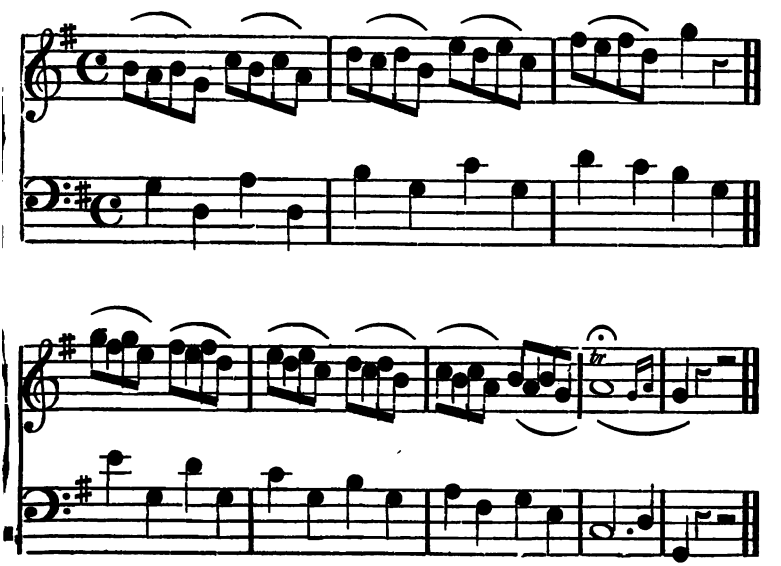


Exercise 35.





Exercise 36.



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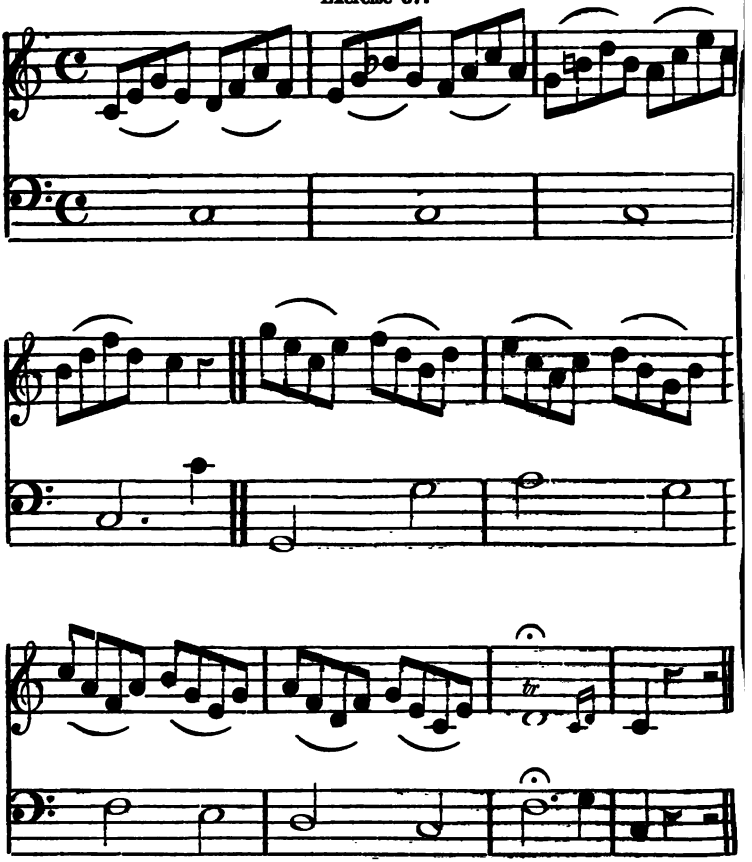
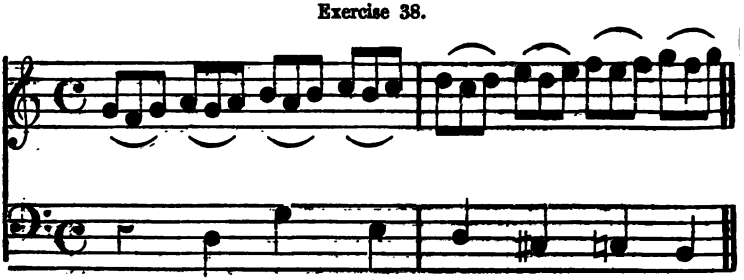
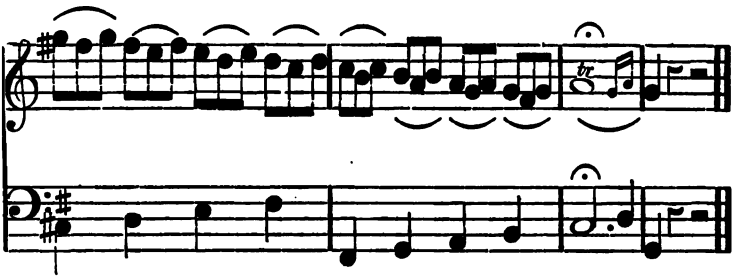
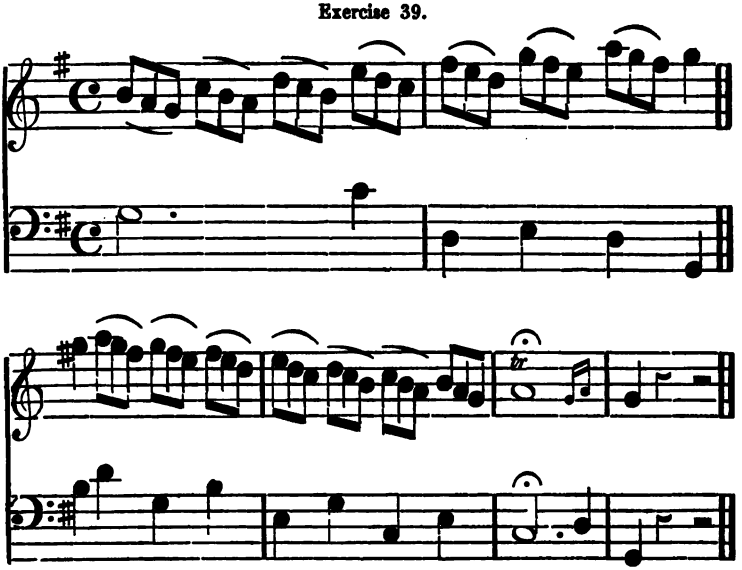


Exercise 38.





Exercise 39.



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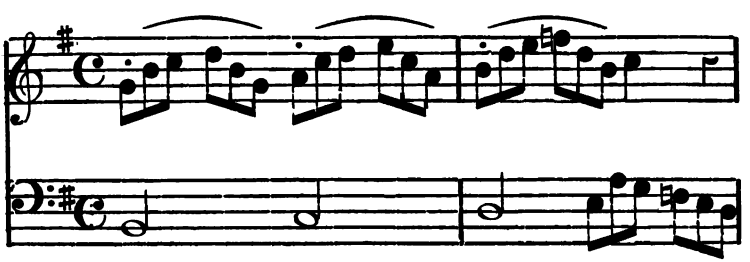
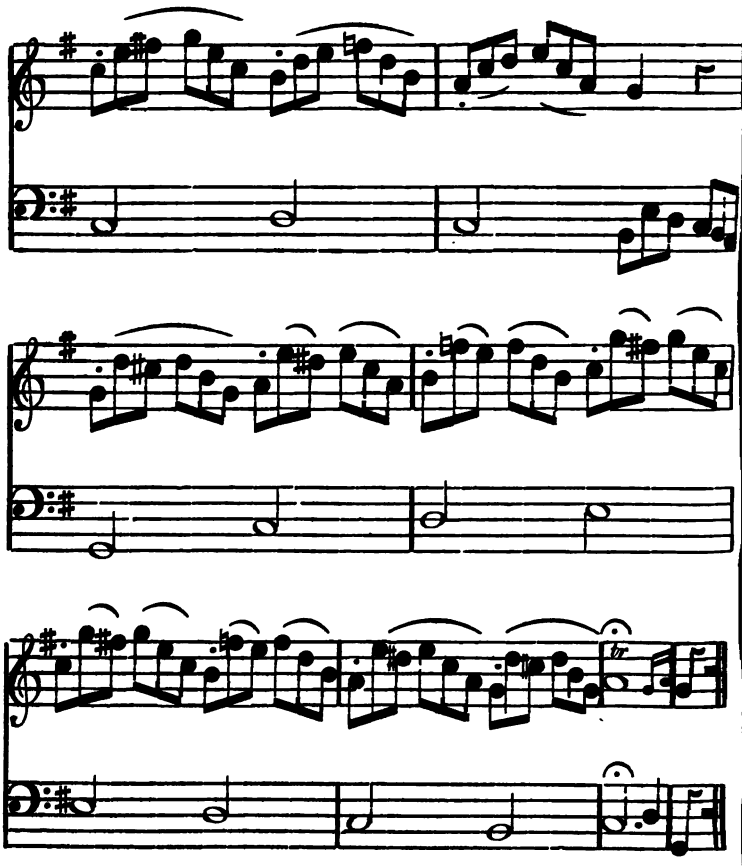
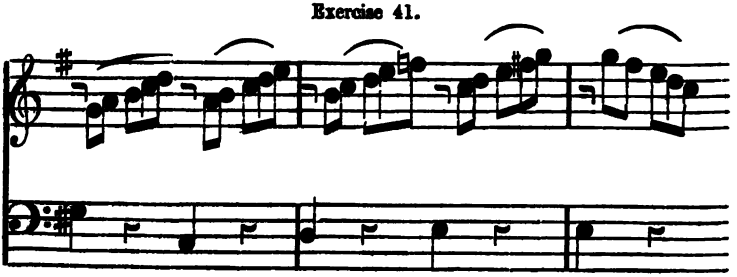
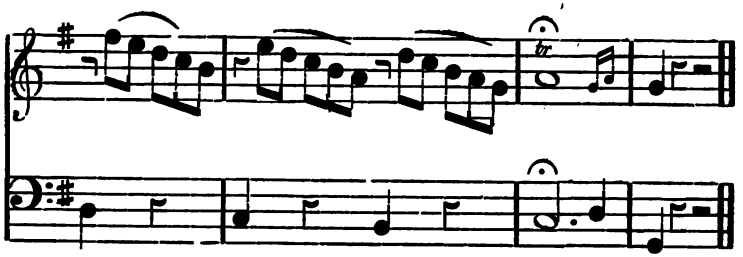


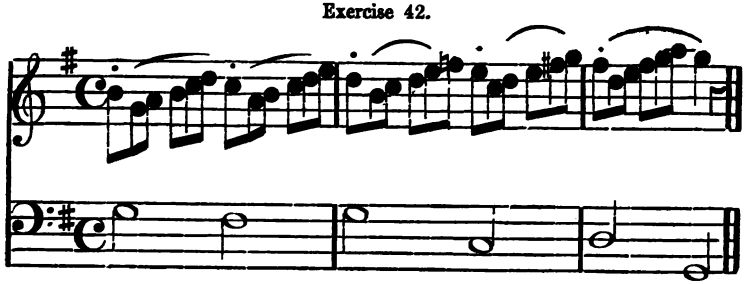


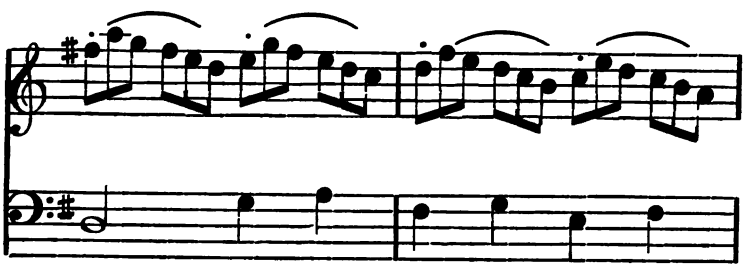
Exercise 41.

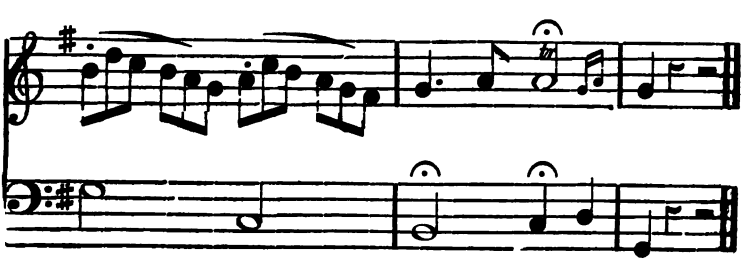




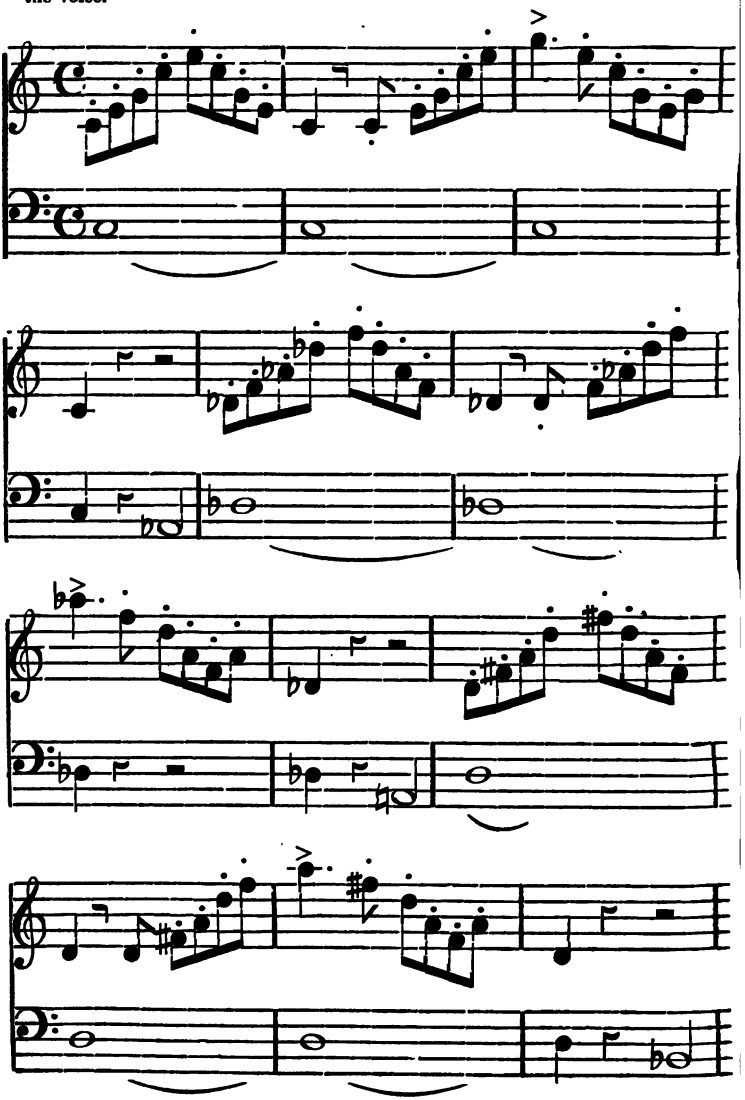
Exercise 42.

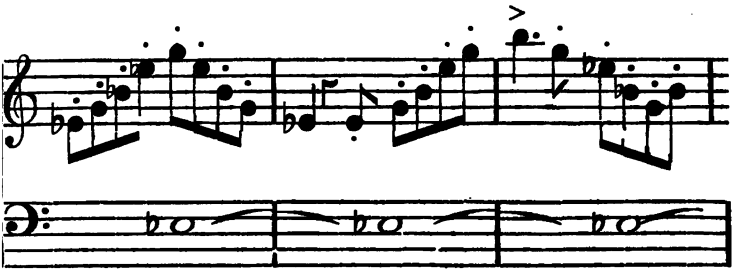


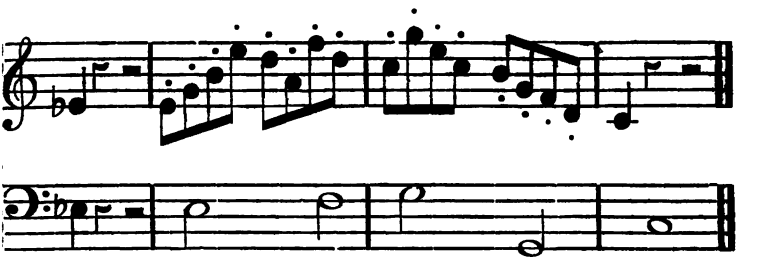




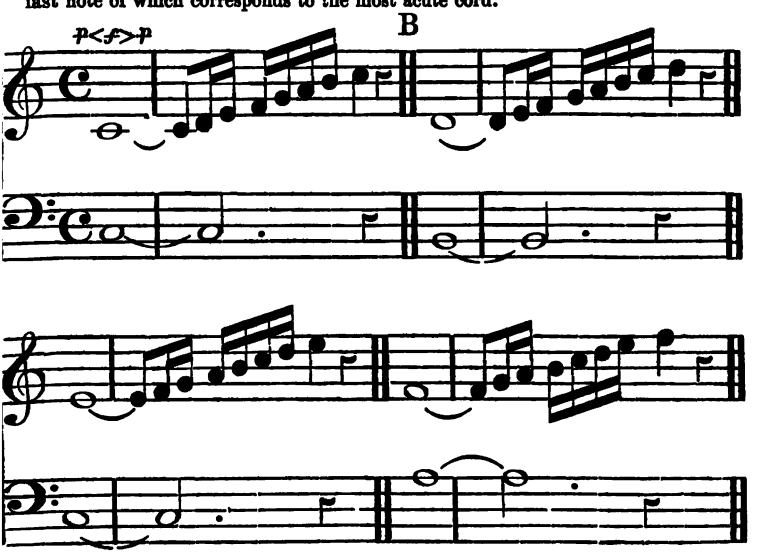
Exercise 43. Of the dotted or detached notes. These notes are executed by expiration or breathing out, and the impulsion of the voice comes from the chest and the stomach which oscillates being impelled against the Diapraghm. To perform them well it is necessary to screw up the mouth a little, and soften the voice.

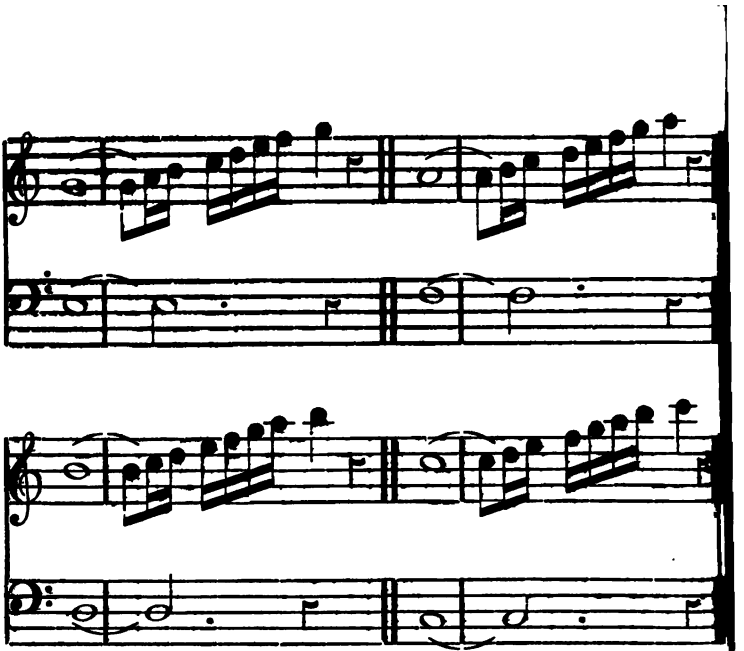




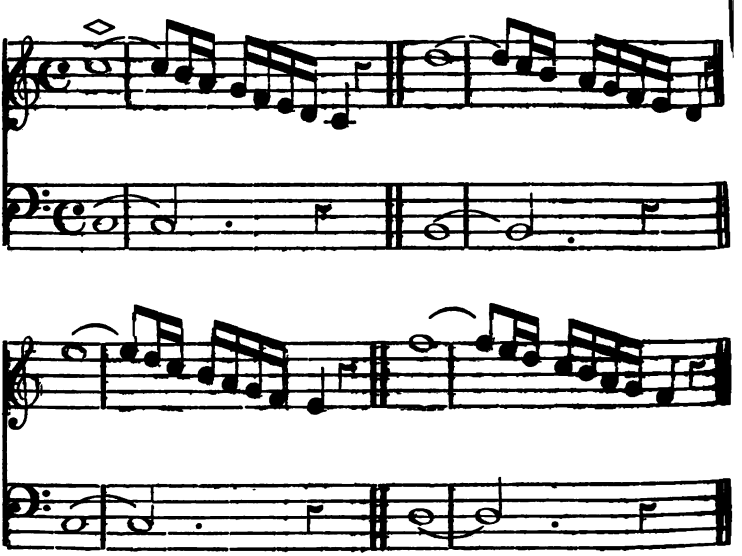


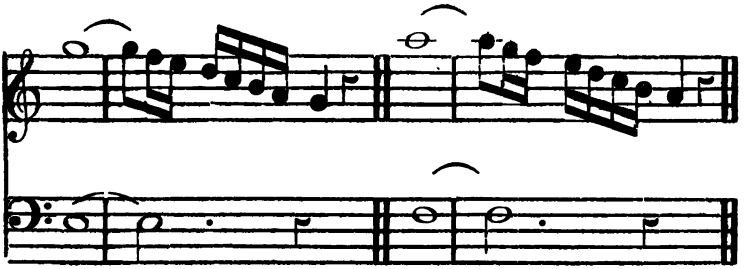
Exercise 44. Of the shakes or *Volate.* In all the following exercises the pupil will be cautious not to push the extent of the shakes beyond those the last note of which corresponds to the most acute cord.

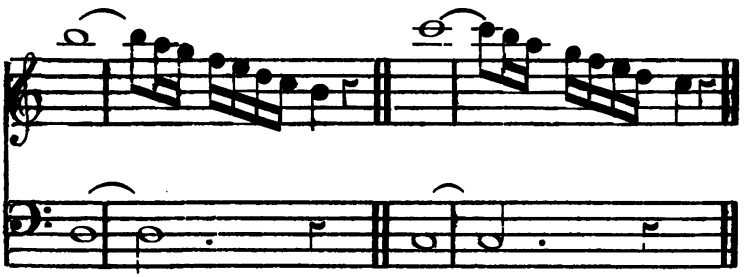




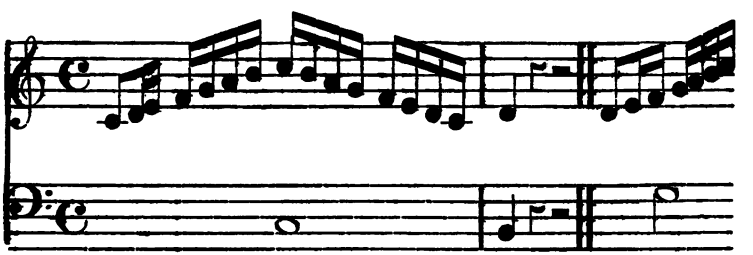
Exercise 45.

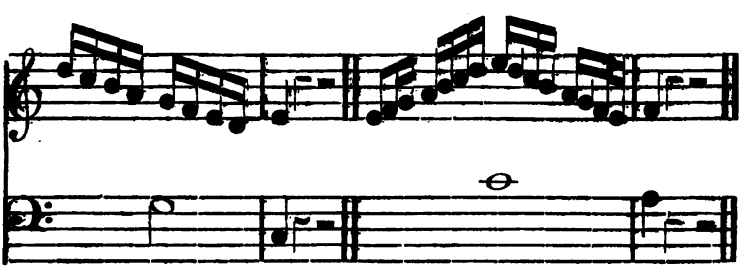


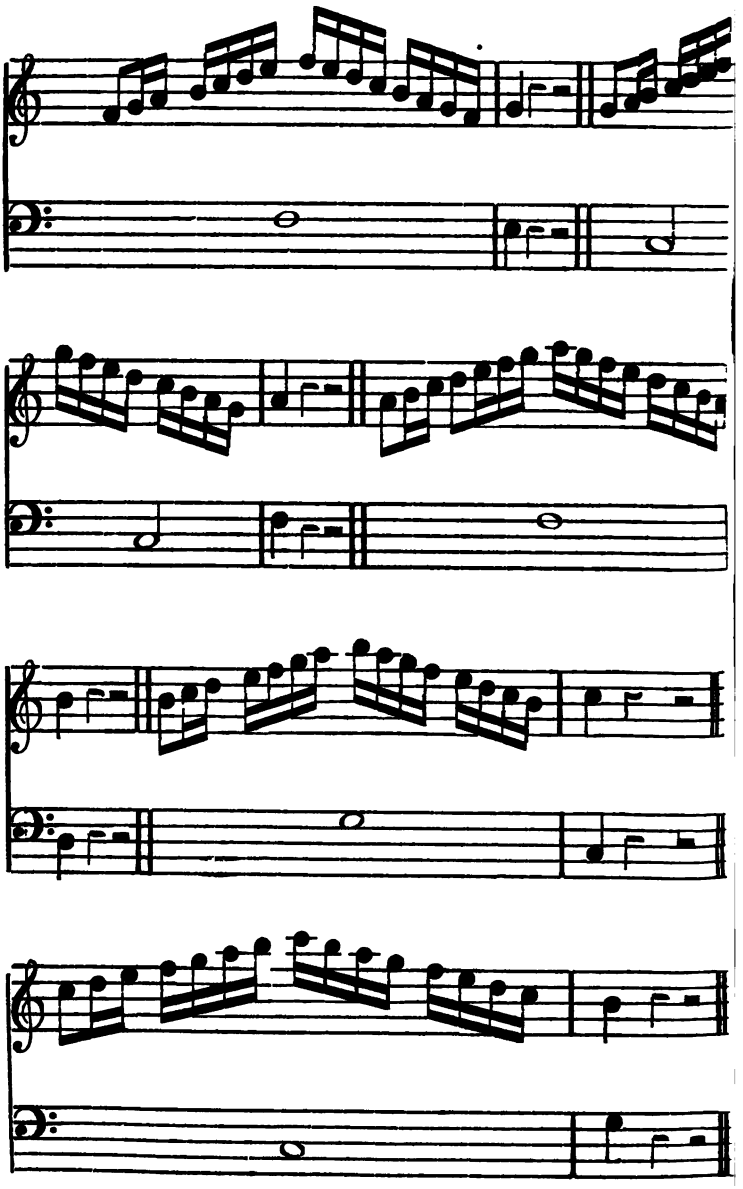


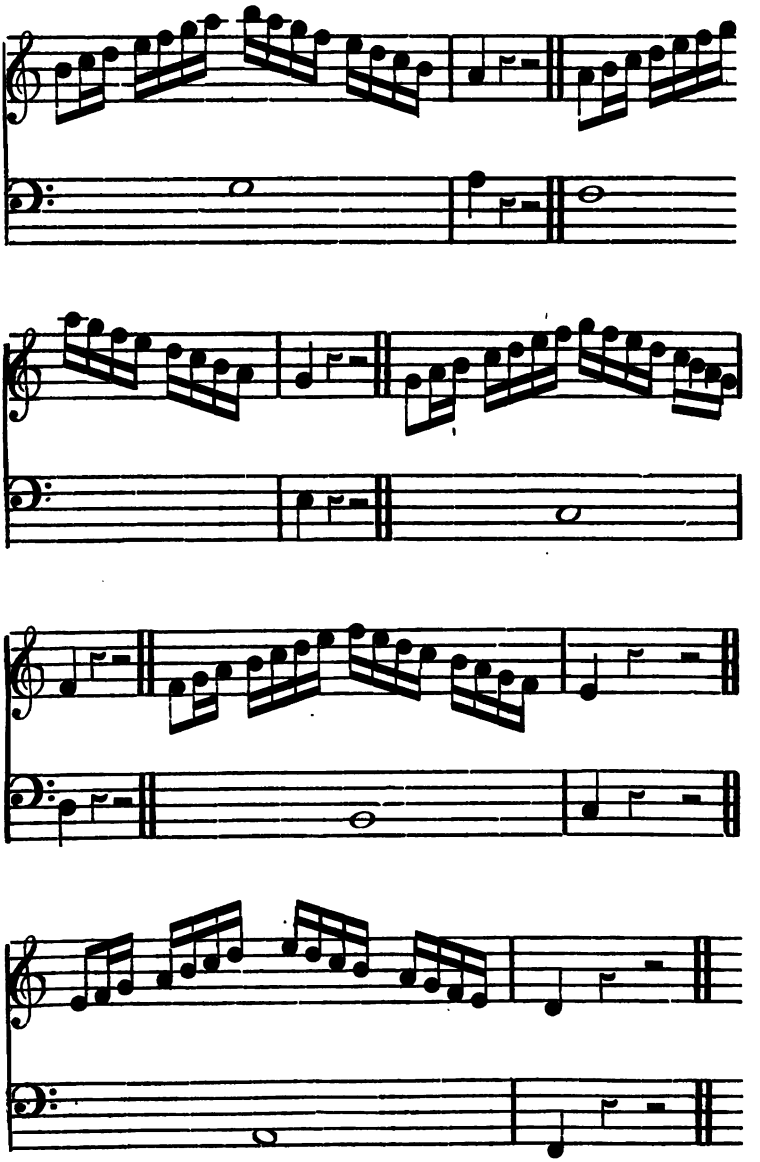


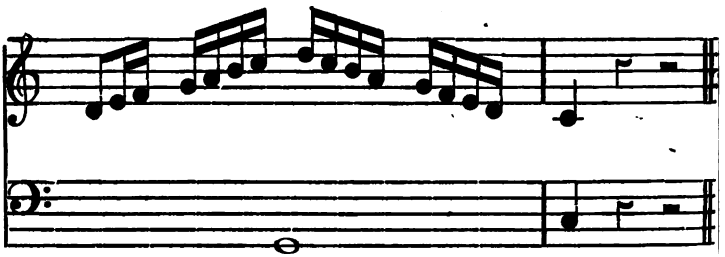
Exercise 46.



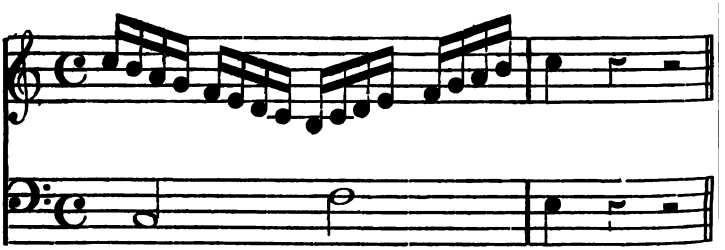


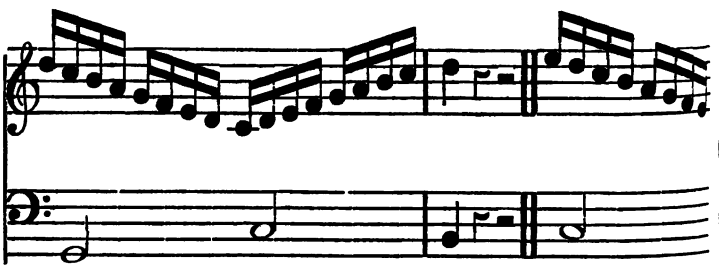


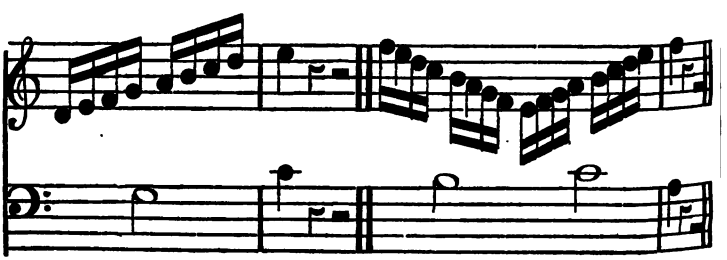


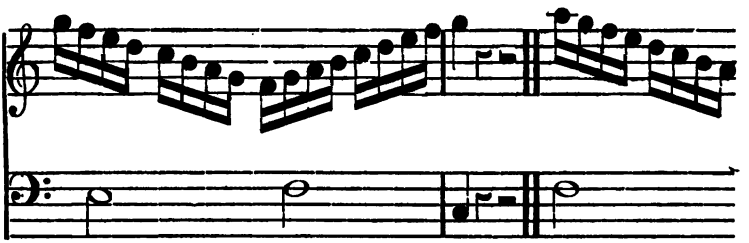


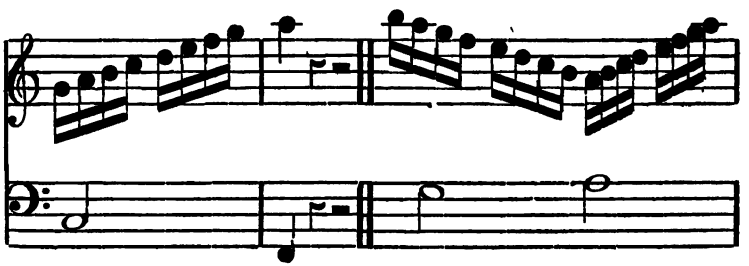
Exercise 47.

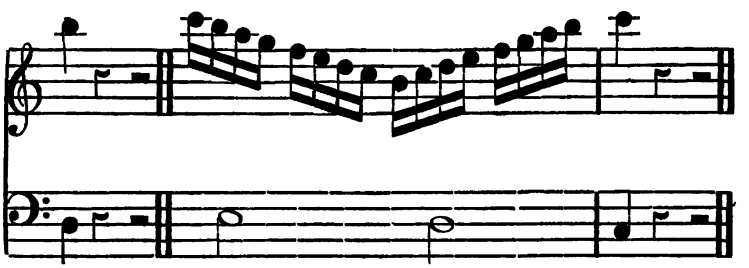




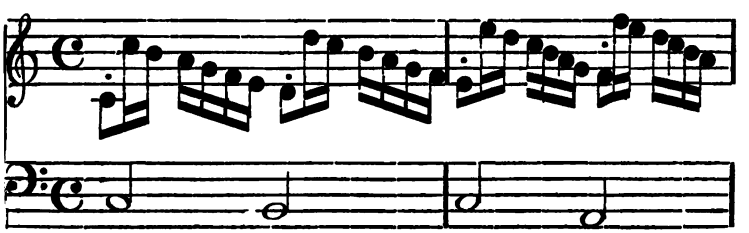


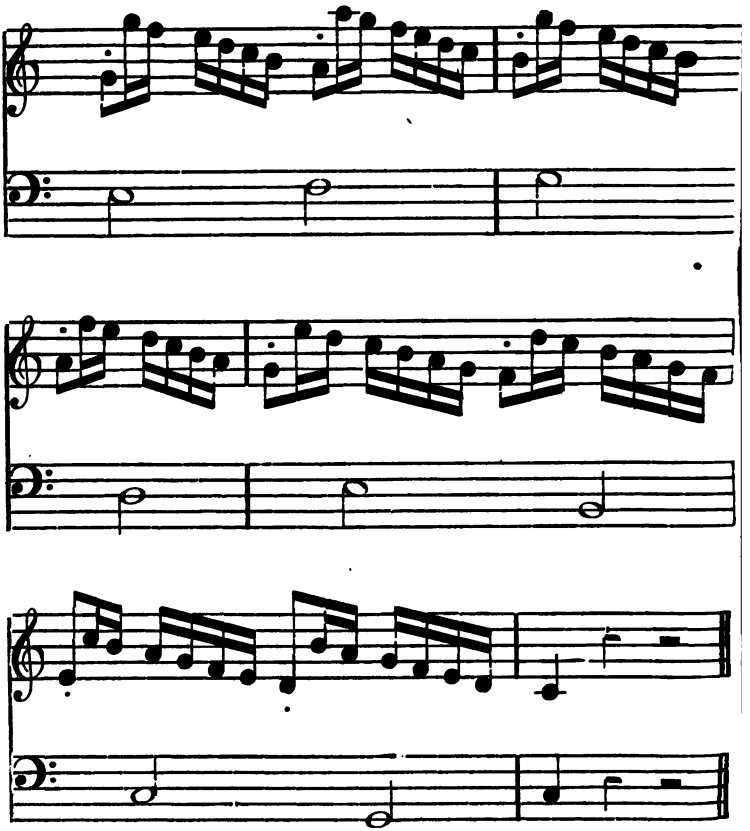




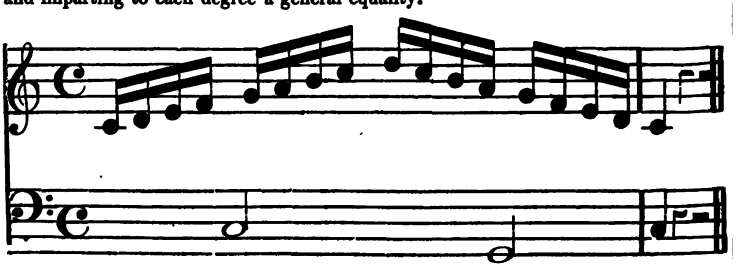


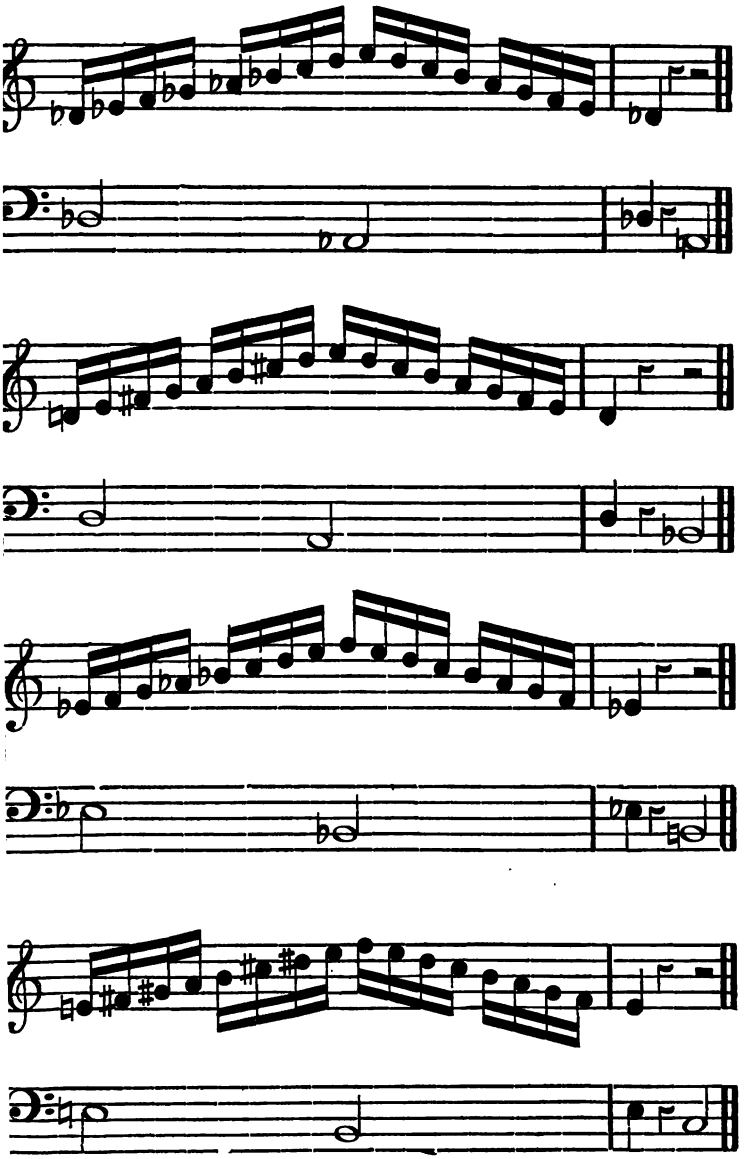
Exercise 48. In the following exercise the pupil shall take half a breath after every quaver.

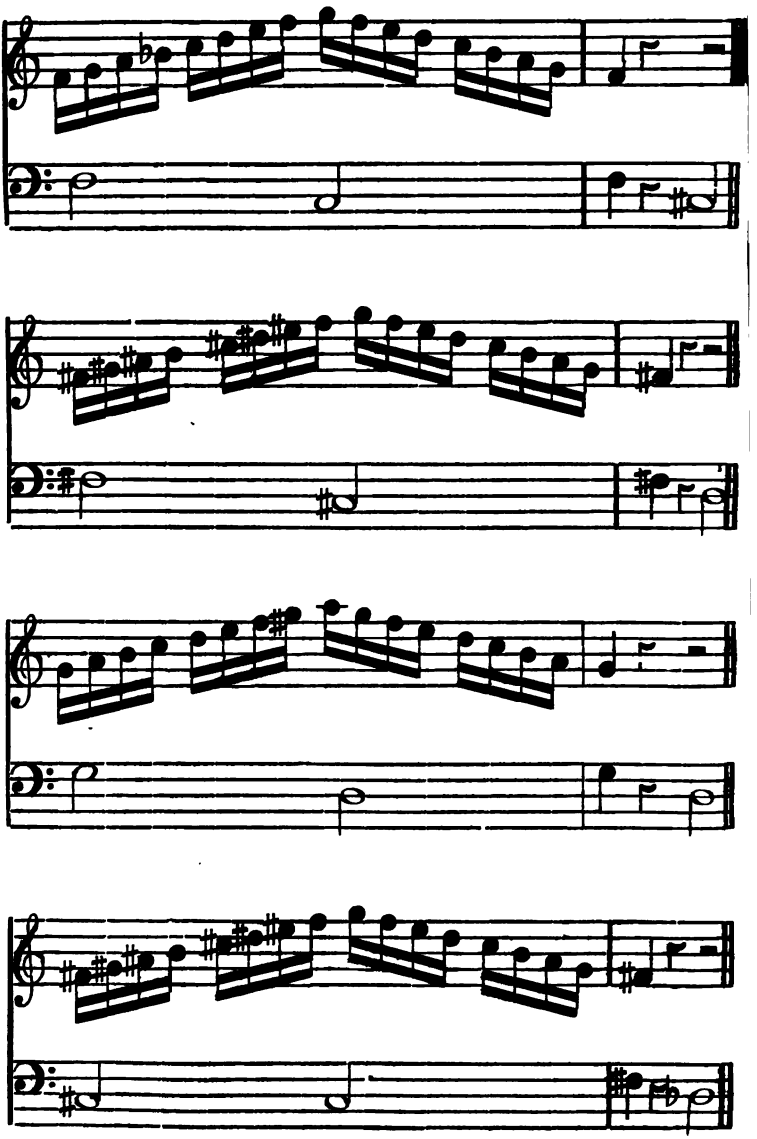


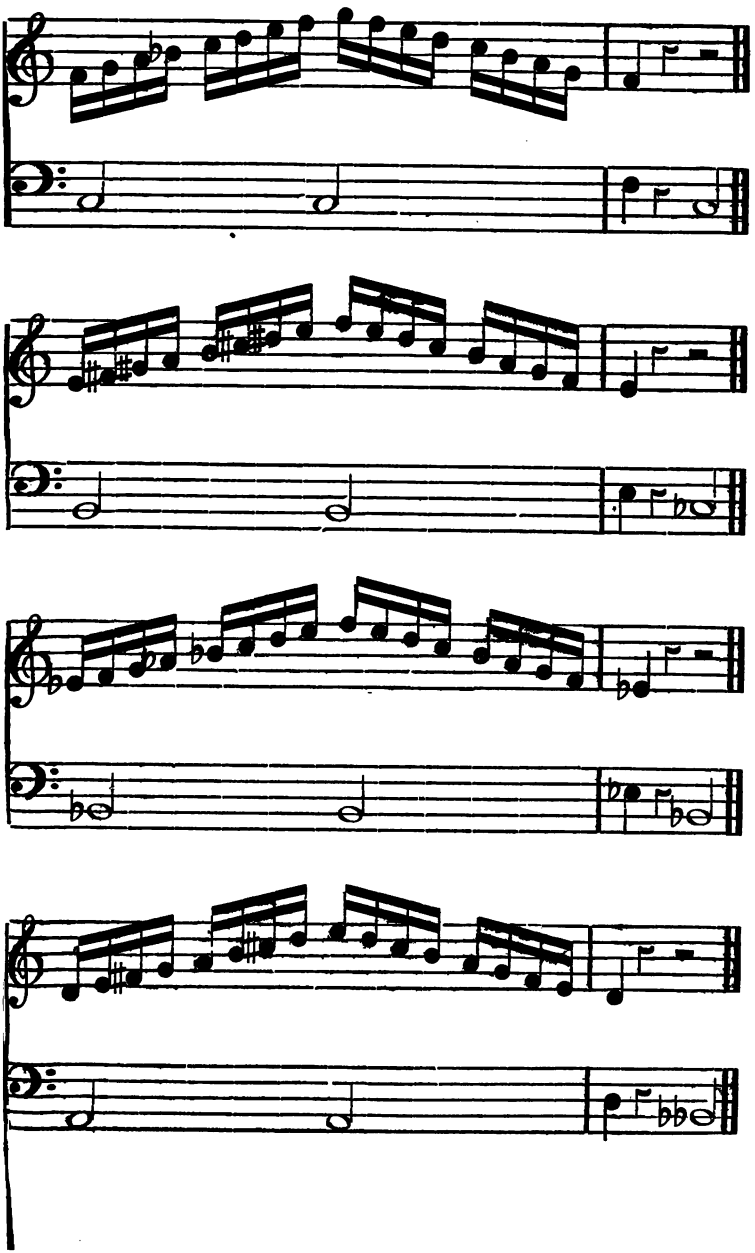


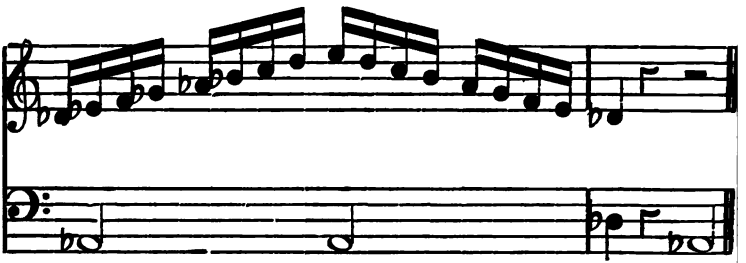
Exercise 49. For making the voice run through all the degrees of its Diapason and imparting to each degree a general equality.

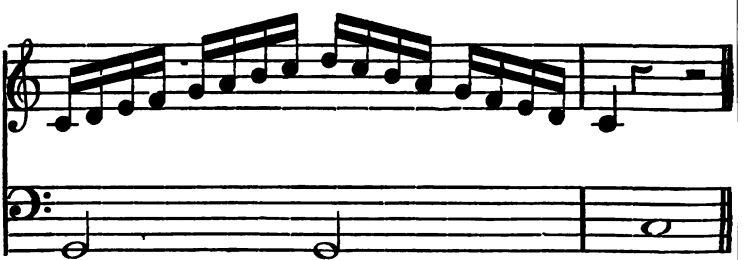




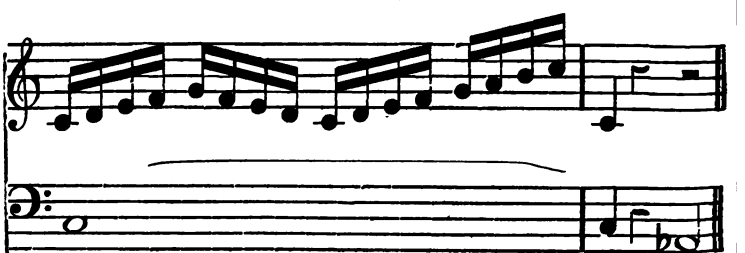


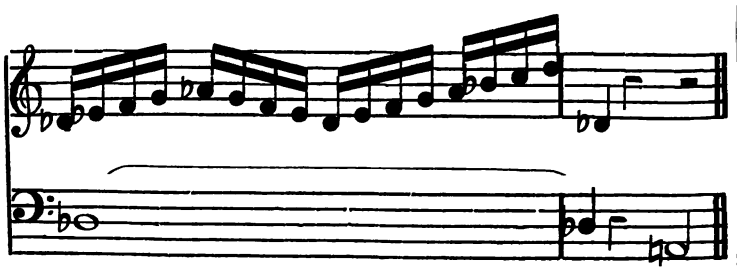


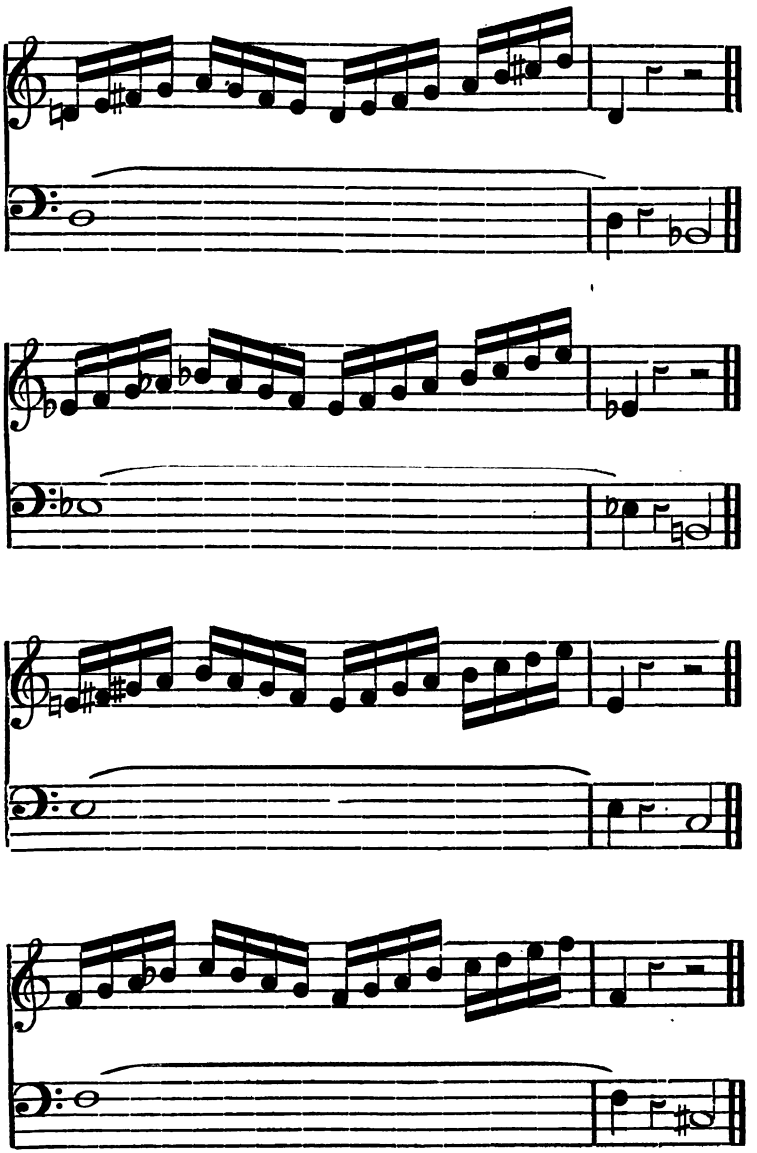


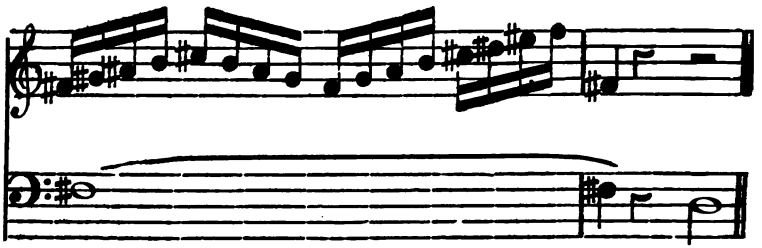


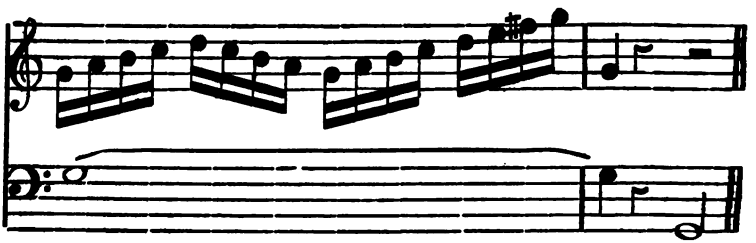
Exercise 50.

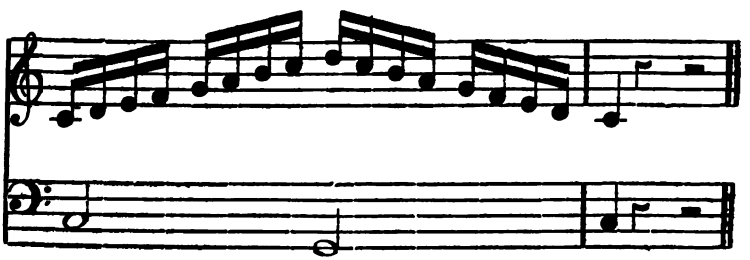




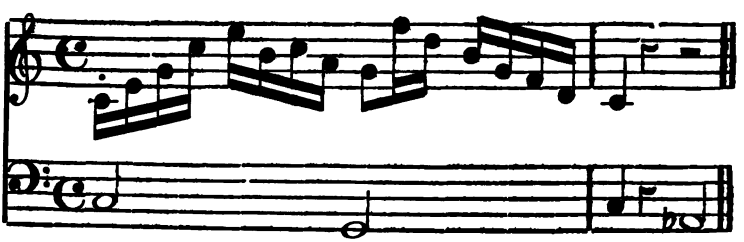


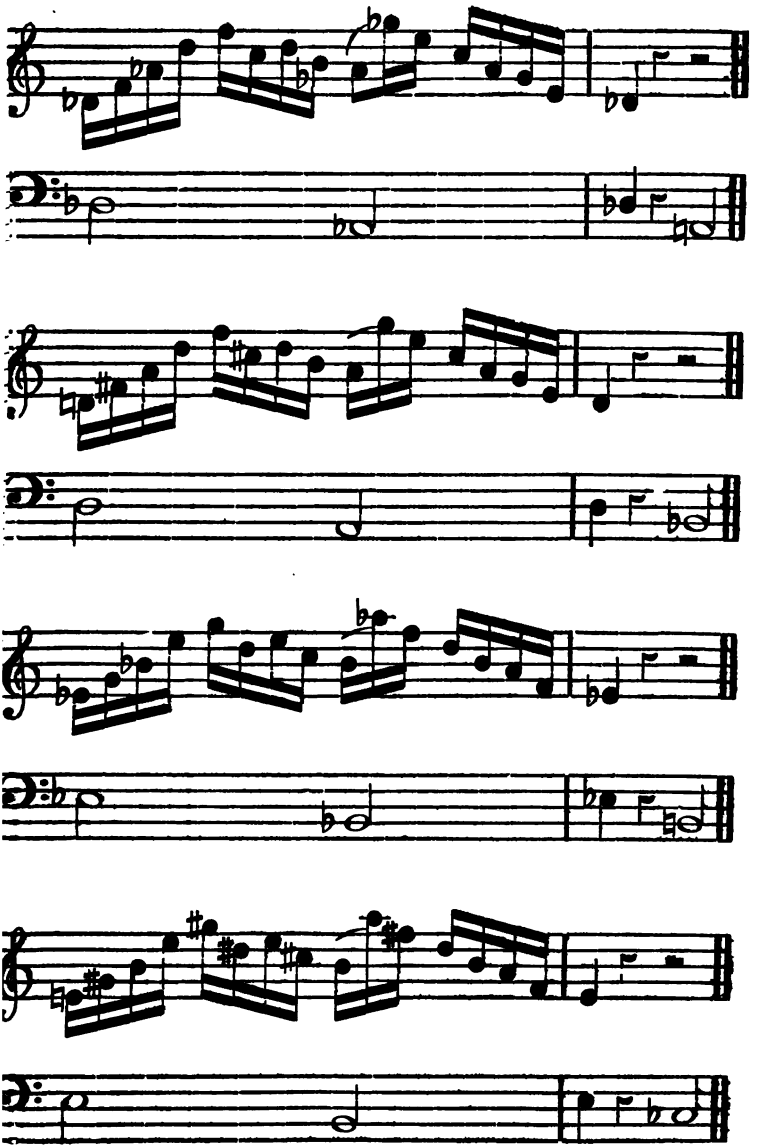


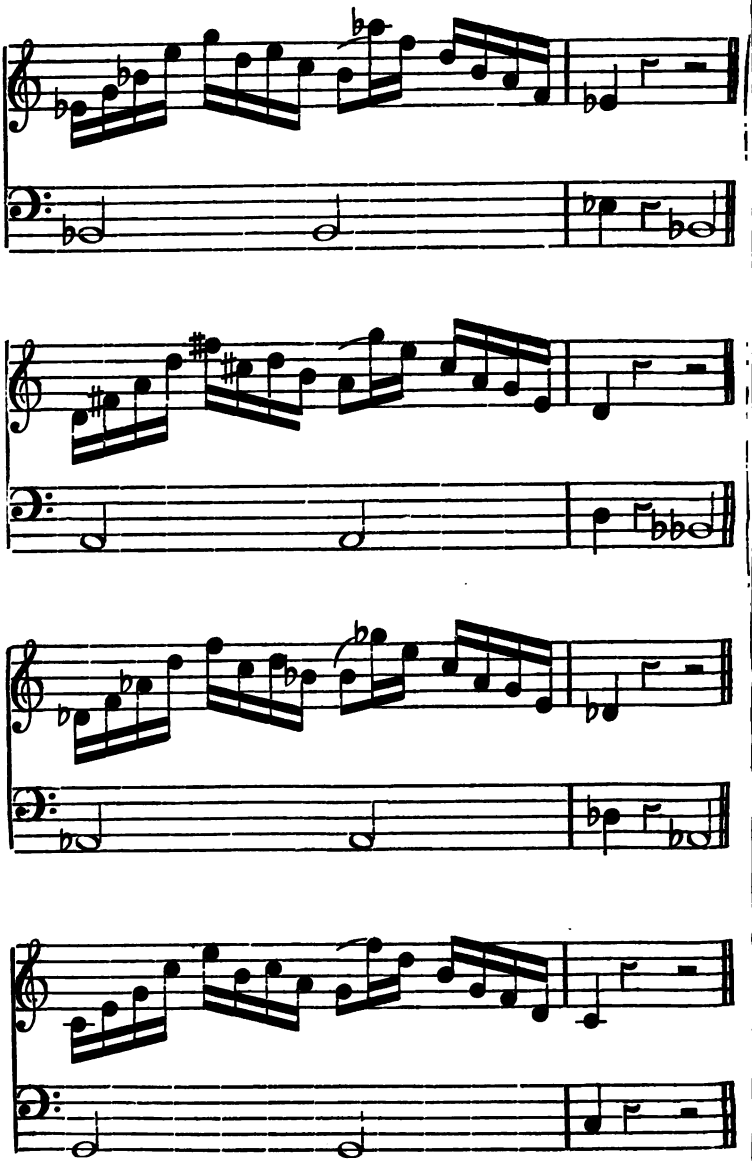




Exercise 51.







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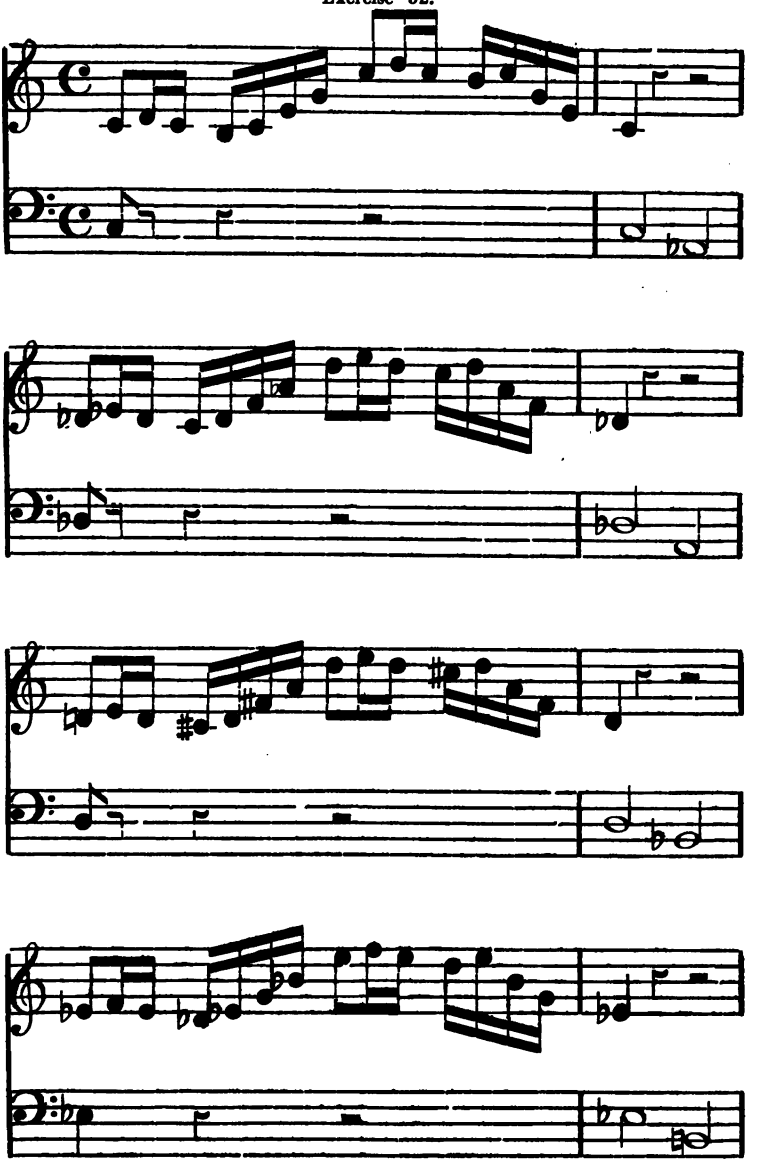

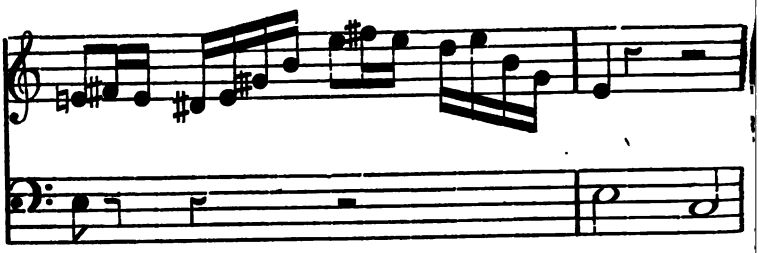

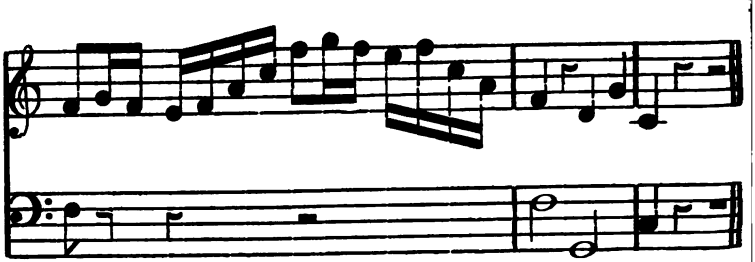

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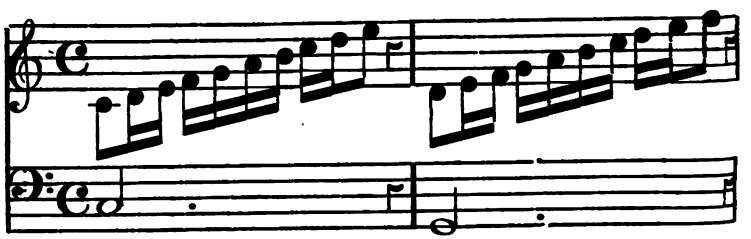
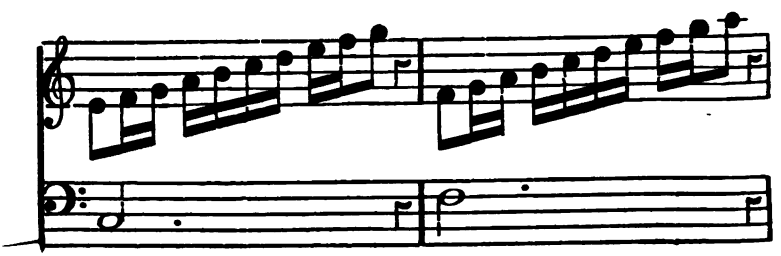
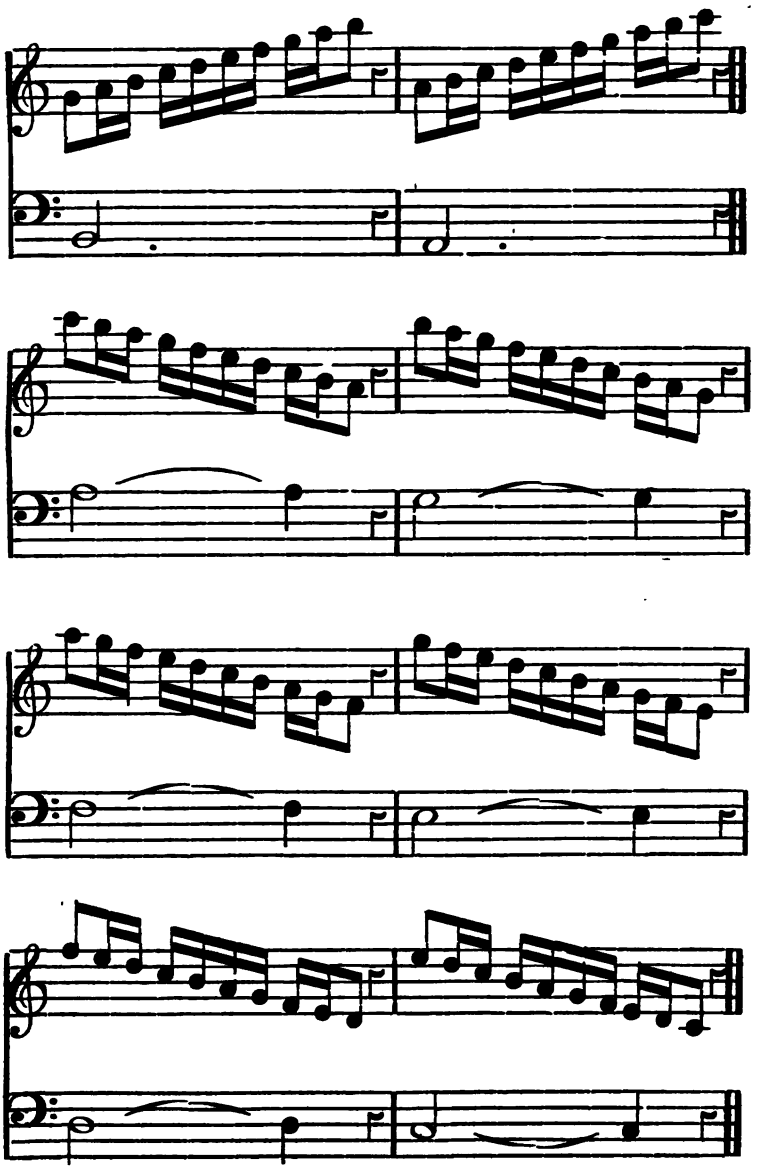
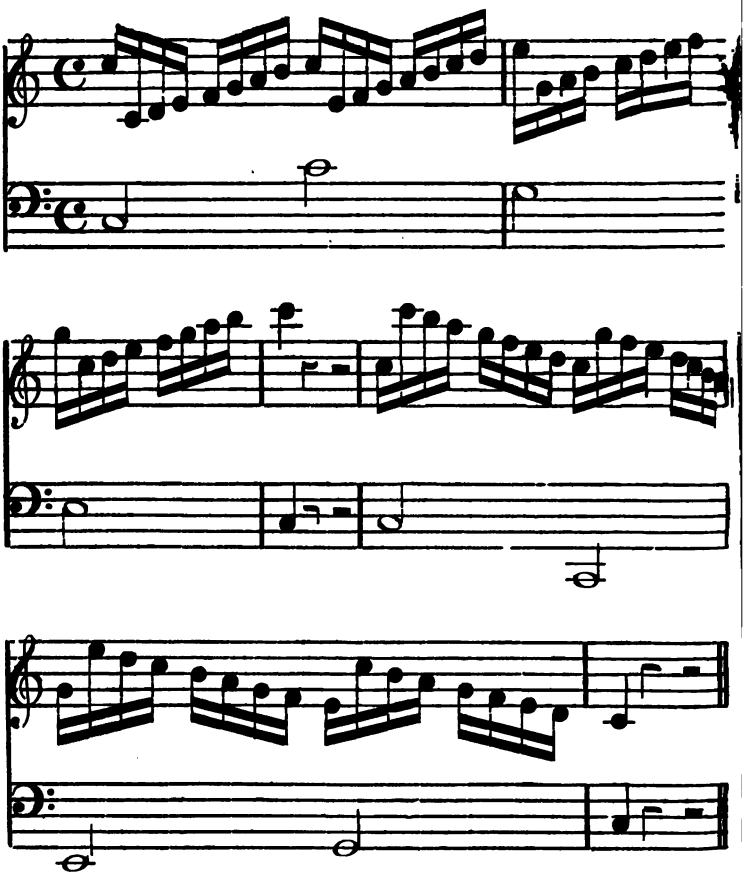


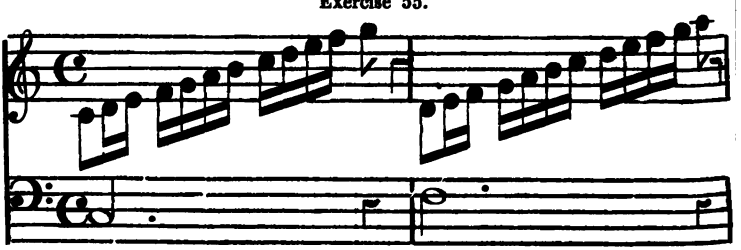


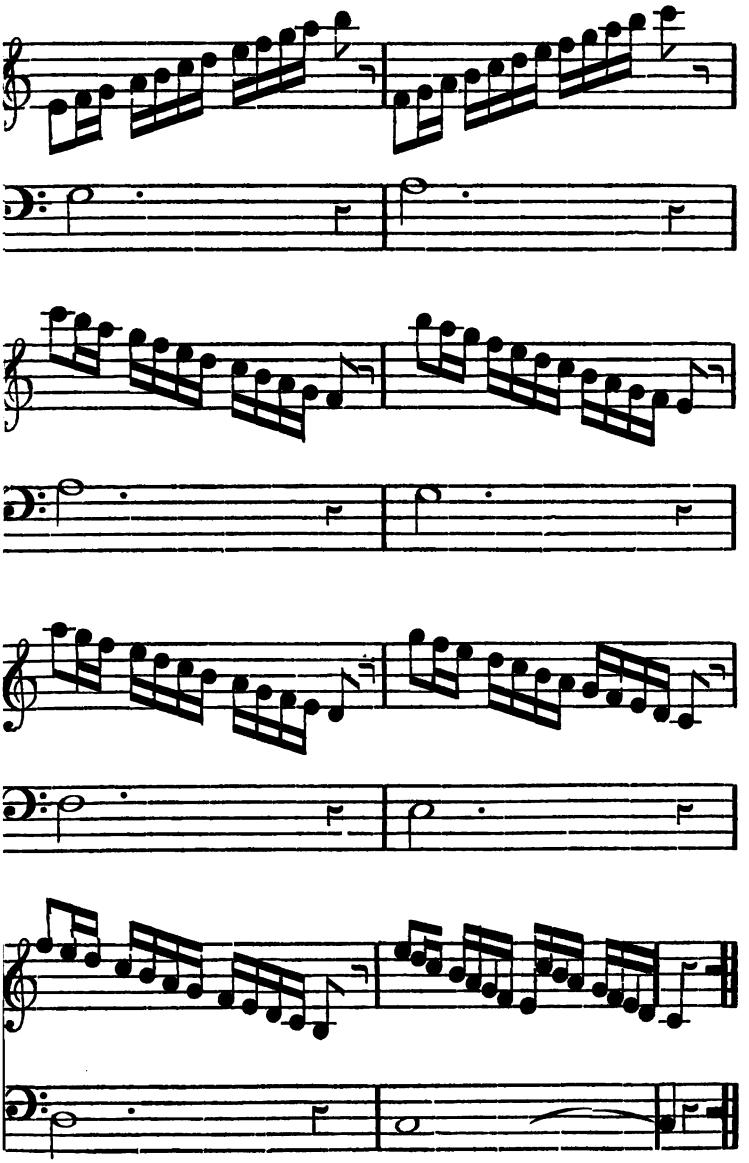


Exercise 54



Exercise 55.

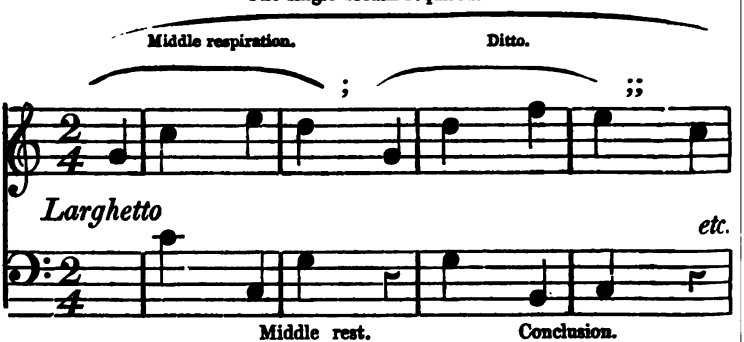




Let us pass now to the musical phrase, with a few examples in order to facilitate to the pupils the knowledge of the places where they are to breathe. With this sign ;; we will indicate the great respiration, and with this other sign ; the middle respiration.

Exercise 56. Example.

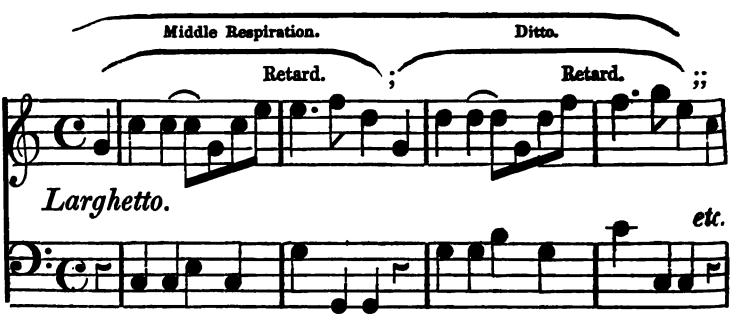
One single breath required.



It sometimes occurs that the Melody retards the rest to the middle of the phrase, even to the end of the Cadence concluding; in this case breathing must take place only after every delay when it is not possible to reach to the last with one single breathing.

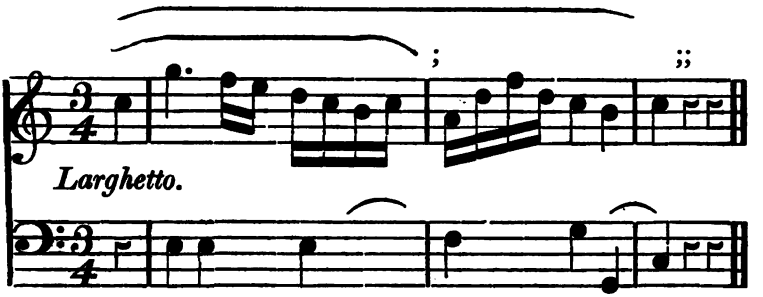
Exercise 57. Example.

One single breath required.



When the phrases are composed of three measures it is not easy to adhere to the rules we have prescribed: a cautious master in this case must regulate the respiration of his pupils. Example of one phrase in three measures, in which there is an intermediate rest through the cadence upon the Dominant after which the middle respiration can be taken.

Exercise 58.



Middle rest. Conclusion.

The phrases exhibited in the foregoing examples are all regular and calculated to demonstrate the application of the fundamental rules we prescribed for the way of phrasing the song musically. If we would give instances of all musical phrases liable to exceptions we might fill up a large volume without exhausting the subject.

We must leave now, to Singing Masters well versed in harmony the care of supplying for our silence upon the exceptions, and to make up for the blank with a rational *raisonnee* practice, which alone can serve as a guide to pupils and insure them to overcome those obstacles for which rules are sometimes insufficient, owing both to the character and the constitution of the phrase.

GENERAL OBSERVATIONS.

GENERAL OBSERVATIONS.

OF THE PREFERABLE FORM TO GIVE TO PIANO ACCOMPANIMENTS.

An author should not give piano accompaniments the brilliant form of a concerto, or that more stern one of the sonate. On the contrary, he must bind himself to be plain without triviality, as to the texture of his accompaniments, which does not preclude making a rich choice of concords. As the voice, or the instrumental solo which is to be accompanied, must, above all, fix the attention of an audience, so a harmonist, if he has any tact, will avoid setting off his learning at the expense of the melodic effect, and he will constantly think that his first care is to support the voice of the instrument formed to imitate it, instead of stifling it by the vain display of a science which becomes pedantic when unseasonably lavished. In short, the accompanier shall always prefer the most plain passages, as being likewise the easiest to perform, and bear in mind that a piano part, if not concertant, must be kept in sober limits.

OF THE ACCOMPANIMENT OF THE OPERA MUSIC AND MUSICAL TRANSPOSITION APPLIED TO THEIR INSTRUMENTS.

FIRSTLY, OF HOLDING ONE OR SEVERAL NOTES IN CONCORDS.

When one or several notes are common to concords that succeed each other, the piano accompanier must leave his hand in place, and execute the holding of the same notes with the same fingers. That gives more equality to the playing, by binding harmony more closely.

OF THE DASH PLACED UPON SEVERAL BASS NOTES.

When the dash is placed upon several bass notes, it means that the harmony does not change, and that those same notes are either integral to the concord or passing; sometimes, also, an 8 followed by the dash is first placed, whilst each note of the bass is cyphered with a 3. That points to the accompanier that he must keep the octave of the first sound of the bass, whilst an intermediary part will go on in 3rd with this latter.

OF THE LEFT HAND IN ACCOMPANYING.

When you accompany either a cyphered bass, or any piece whatever, the orchestral partition of which is

reduced for the piano, you must, as much as possible, execute the bass part in octaves, with the left hand. This very plain contrivance gives more sonority (intensity of sound) to the grave part of the harmony.

OF THE TASTO SOLO.

When this word is written above an accompanying bass, it means that you must not make the harmony natural and superior to that bass, but this latter part alone, and such as written.

OF THE ABSENCE OF FIGURES UPON A BASS.

If the composer has placed no figures upon the accompanying bass, the pianist or organist shall make the perfect concord natural to each note thus de-deprived of indication. Sometimes, one of three accidental signs is placed above one or several notes, but without the addition of a figure. In this case, the accompanier gives to the 3rd of the perfect concord (the fundamental sound of which is placed at the bass) the accidental quality marked by the alterative (modifying) sign itself.

OF THE ORCHESTRAL INSTRUMENTS WHICH ARE TRANSPOSFD WHEN A WHOLE SET (PARTITION) IS REDUCED FOR THE PIANO.

English horns, trumpets, clarionets, common horns, and cornopeans, (*cornet-a-piston*) are the only

orchestral instruments which require a transposition from the pianist accompanier.

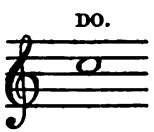
All human voices, together with the other instruments, are executed in the tone in which they are written.

It is by substituting non-written clefs for the ostensible ones, that musical transposition takes place.

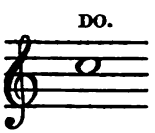
The clarionet in *do* is executed such as written; that is, as clef of *sol*, 2nd line.

The clarionets in *la* and *si* flat, though written likewise in clef of *sol*, 2nd line, perform the first (*la*) in clef of *do*, 1st line, to which are added, mentally, three sharps; and the 2nd (*si* flat) in clef of *do*, 4th line, to which are also added two flats.

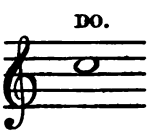
Clarionet in *do*.



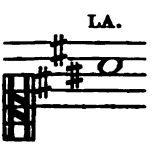
Identical effect.



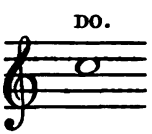
Ditto in *la*.



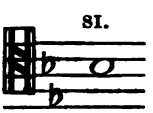
Ditto.



Ditto in *si* flat.



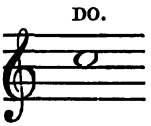
Ditto.



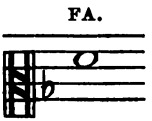
The English horns are also written upon the clef of *sol*, 2nd line, but they must be transposed men-

tally into the clef of *do*, 2nd line, adding a flat to the key, because they perform in *fa* major.

English Horns.

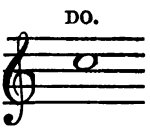


Effect.

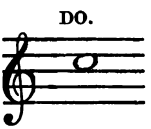


Trumpets and horns of all sorts always play in *do*, ostensibly; but by means of the change piece, we obtain as many tonics as there are either natural or flatted degrees in a scale; which preparation obliges the accompanier to know the clefs at their various positions, even those least used.

Trumpets and horns in *do*.

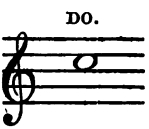


Identical effect.

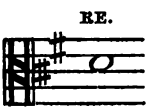


Let us remark, that trumpets and cornet-à-piston perform one octave above the written note.*

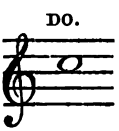
Trumpets and horns in *re*.



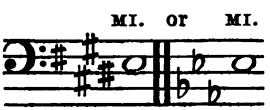
Effect.



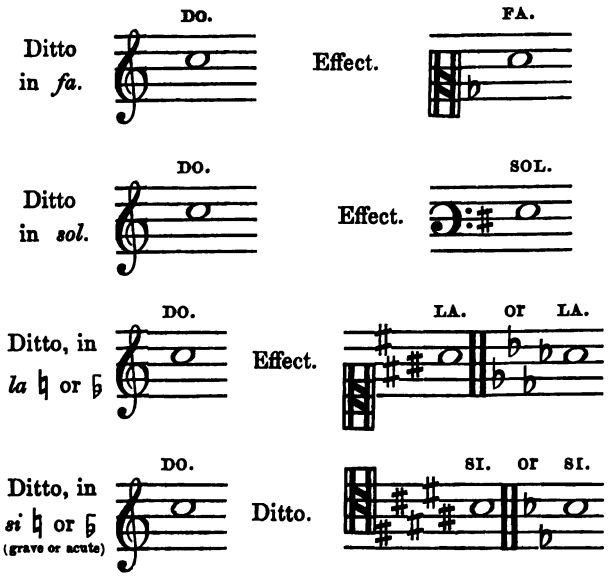
Ditto, in *mi* ♮ or ♭



Effect.



* When the horns are *si* flat, acute, they must be performed like trumpets, an octave above the written note.



As to performing on the piano certain instruments of percussion, such as kettle-drums, let us say that they can only emit two sounds of the perfect concord (the tonic and the dominant); and that they are written and performed in clef of *fa*, 4th line. However, certain composers, among others Mozart, used to transpose the kettle-drums in all clefs, by always turning them ostensibly in *do* = *sol*, whatever the tone of the piece might be. Should such a case present itself to the pianist accompanier, he should mentally work a transposition, identical to that which trumpets and horns require when written in any other tone than that of *do* major.

The great drum, cymbals, triangle and kong, having no precise sound, and being written only to point out the rhythmical effect which they are to produce, the accompanier shall imitate the said effect, by executing one or several notes, as integral parts of the harmony in which these different instruments of percussion are placed.

DIAPAZON OF THE CLEFS IN MUSICAL TRANSPOSITION.

When you transpose a voice or an instrument in a clef foreign to the diapazon natural to the same voice or instrument, you must not perform in the region natural to the transposing clef, but in that of the changed clef. This important observation will apply to all sorts of transposition.

REDUCTION OF ORCHESTRAL PARTITIONS TO THE PIANO.

We must always, when reducing an orchestral partition to the piano, take care to execute the upper melodies with the right hand, and to perform with the left, any sort of accompaniment. The little finger and the thumb beat the first time of the bass in octaves, and the other fingers of the left hand take immediately to the filling up of the other intermediate accompanying parts. Should two orchestral effects or passages thwart each other, under a melody essential to be

executed by the right hand, you must select the more striking of these two effects or passages, and give up the second.

The clarionet and oboè, playing in unison of diapazon, when a phrase written for the flute is to be doubled for either of these two instruments, shall be executed in octaves, by the right hand.

Should the phrase be intended for the small flute or piccolo, it will be executed one octave above the written note; because this instrument is the highest or most acute of all orchestral instruments, and utters notes one octave above their ostensible notation.

In order to improve by practising the reduction to the piano, one should enter such a study only upon plainly written works, such as Paesiello's, Cimarosa's, &c. &c. Finally, it is only after a certain lapse of time that one may be able to grapple the great *partitions*, viz:—operatic compositions of Rossini, Mozart, Mayerbeer, Béethoven, Weber, Donizetti, Per, Bellini, Mercadante, Verdi, &c.

MUSICAL TRANSPOSITION.

Through the ingenious change of the clef written at the beginning of a piece, into another clef fictitiously placed instead, we obtain the transposition of the tone, when written either too high or too low for the voice. Sometimes, it suffices to change a sharp tone into a synonymous flatted one (as *si* sharp major, into *si* flat major) to obtain a transposition which, though not

requiring the change of the clef, can be of a very efficacious help. In certain transposed tones, the accidental signs often change figure, that is:—the sharp becomes natural, the natural becomes flat, and this latter a sharp. Some daily practice, reading works still very rare on the subject, and especially a perfect acquaintance with the clefs in all their positions, will enable our readers to transpose all sorts of music.

OF THE CHANGES UNDERGONE BY THE TWO CLEFS OF THE PIANO, AND THE THREE ACCIDENTAL SIGNS IN TRANPOSING, IN ALL THE DEGREES OF THE SCALE, STARTING FROM C *(do)* MAJOR; FOLLOWED BY TWO COMPARATIVE TABLES.

When we transpose, in any degree whatever, a piano accompaniment, the two clefs of *sol* (2nd line) and of *fa* (4th line) are mentally replaced by two other clefs, in which the primitive tonic must, without changing place, bear another name and have a new intonation. If the clefs are transformed, the sharps, flats, and naturals, (accidentals) undergo likewise a mental change of form, and consequently of meaning. However, these three signs of alteration preserve (though transposed) the quality natural to each of them.

Here are two comparative tables, in which a melody in *do* major and its accompaniment with the left

hand, are both transposed into all sharped and flatted tones, and in which, besides the new clefs, will be seen what transformations the three accidental signs undergo. Moreover, every transposition of the two clefs, which must only be placed mentally, is recorded there in the two clefs of *sol* and *fa*, provided with the necessary signs, according to the order of the tone.

An attentive reading of these tables, coupled with a daily practice, will form in a short time excellent transposers.

If, as it must have been observed, all sharps remain sharped in sharped tones transposed, it will be remarked, on the contrary, that in those that are flatted, the sharps become natural.

In the former, the flats are changed into naturals. In the latter, they remain flats; and, in both, the naturals keep their quality; excepting the two last tones sharped and flatted in the two tables, wherein the accidental sharps and flats are doubled in transposing.

Let us conclude these general observations with this important axiom: Theory without practical appliance becomes a dead letter; and, whatever be the carefulness evinced in compiling a method, the reading of it will bear scanty fruits, without practice.

(See Table 1st and 2nd, at the end of the Manual.)

END OF PART IV.

MANNER OF WRITING MUSIC,

OR

MUSICAL DICTATION.

MANNER OF WRITING MUSIC,

OR

MUSICAL DICTATION.

THUS is called the art of knowing how to note down a piece of music that we either hear, or compose out of our own ideas. In many Musical Schools, or collections of pupils under various denominations, pupils are made to write music under dictation, from the very first lessons. Such forcing system is decidedly wrong, as it requires the pupil to overcome great and numerous difficulties, at a period when he hardly has any smattering of the principles of music, and when his ear cannot have been yet exercised by a continual practice of solfeges, written in a regular and methodical progression, which latter mode of teaching is the only sure way of gradually expanding the musical intellect, and for understanding and reading music well. When once in possession of such an important result, the art of writing music, either from our own inspirations or under a master's dictation, becomes a very easy task. Such a study is the more necessary for those pupils whose musical

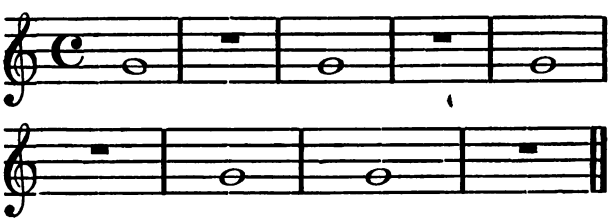
organization is slower to unfold itself. They, therefore, must analyze all the bearings—firstly, of the values of the notes—secondly, of their intonation, and progressively apply such elements to what is called the musical dictation, the science of which only consists in their precise and spontaneous appreciation. This study, then, naturally branches into two parts, which are to be practised separately. The first thing to be done, is to know in what tone and in what time or measure the piece to be noted is. By a frequent use of the different scales or gamuts, and perfect concords of each tone, the pupils ear will have been, without doubt, already formed into their appreciation, so as to remove this difficulty. He shall, therefore, choose either the major or minor tone, the most proper for the extension of the sentences or phrases of such a piece, so that it should be written, neither too high nor too low. The true measure or time of a piece will be easily ascertained, by successively trying the first phrases upon measures with two and three times. As the various groups or members of these phrases can terminate only upon the strong times or beats of the measure, their regular or awkward melody will make us recognize which of those two measures, or their derivatives, does suit the piece. The knowledge of the values of the notes and of the rhythm of a piece, often appears to be a natural gift. We must, then, try to make up for the deficiency, if it really exists, or else to cultivate and foster the early or natural dispositions. We must,

first of all, impress the pupil's mind with the exact duration of a semi-breve, or of a rest; then of a minim, or of a half-rest; next, that of a crochet, or of a 4th of a rest *soupir*—(sigh), &c. &c.

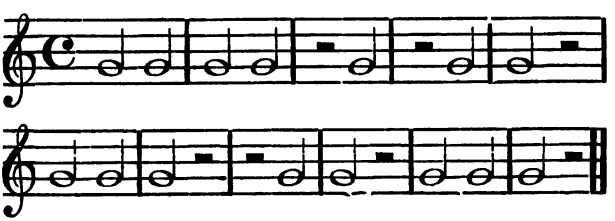
The following exercises will lead to this essential end. The master shall dictate them, measure after measure, but upon the same intonation, beating the measure with four times or beats; but without giving out the value of the notes, otherwise than by their respective duration.

EXERCISES.

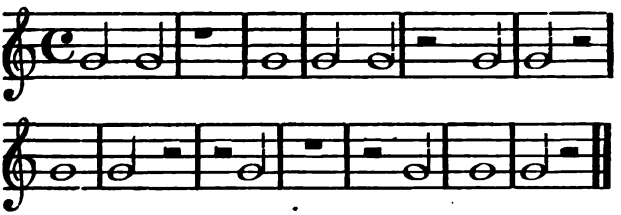
Exercise 1.—Semibreves and Rests.



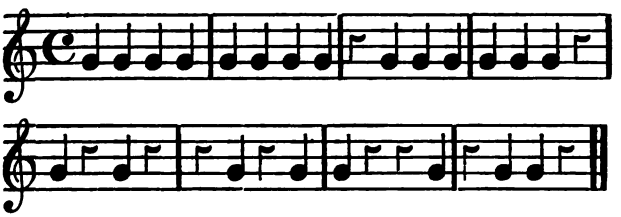
Exercise 2.—Minims and Half-rests.



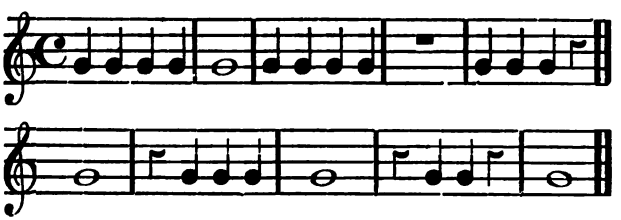
Exercise 3.—Various combinations of Semi-breves, Minims, Rests, and Half-rests.



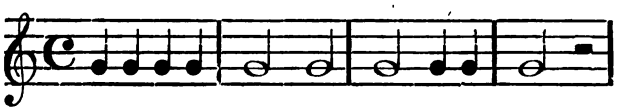
Exercise 4.—Crotchets and Soupirs.

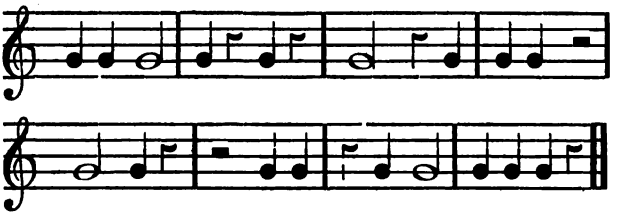


Exercise 5.—Various combinations of Semi-breves, Rests, Crotchets, and Soupirs.

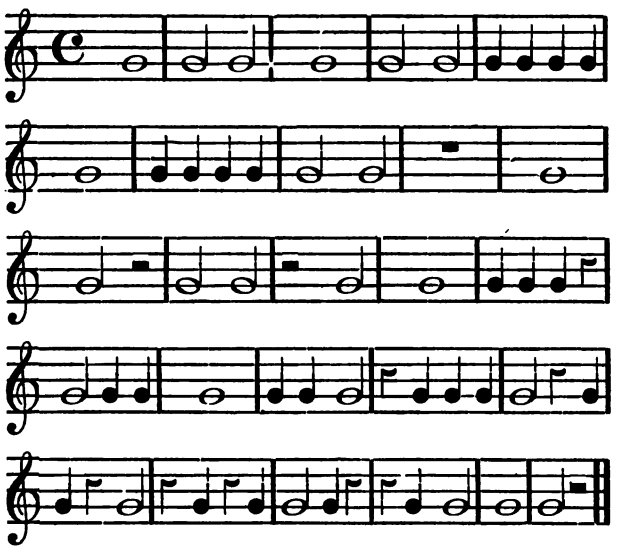


Exercise 6.—Various combinations of Minims, Half-rests, and Crotchets.





Exercise 7.—Various combinations of Semi-breves, Minims, and Crotchets,—Rests, Half-rests, and Soupirs.

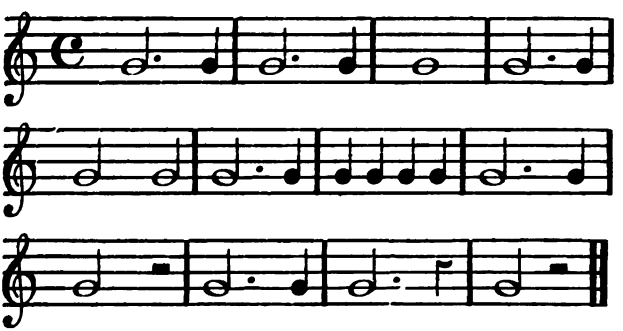


The above seven exercises being written down by the pupil, the master shall dictate them to him anew, by beating the measure with two times, in order to make him ascertain the modifications which this way of dividing the measure brings to the various values of the notes. The pupil once well acquainted with

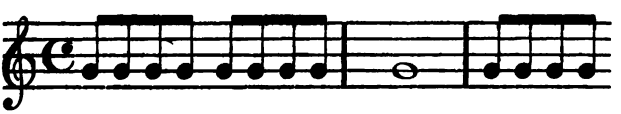
such values, then, and only then, his ear shall be made familiar with the intonation of the gamut, and of the natural intervals of 2nd, 3rd, 4th, &c. by making a progressive application to those values of notes which he is already acquainted with. To that effect, the master shall dictate to him, through vocalizing, (that is, singing on the vowel *a*, without naming the notes) such exercises as best suit the pupil's understanding; such dictation, like all the subsequent ones, shall always be made measure after measure, and by marking each time with the hand,—a perfect appreciation of the natural intervals being the foundation of the art of writing music.

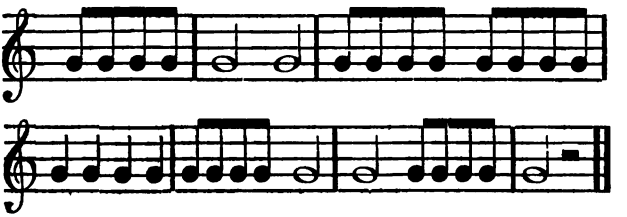
The master shall dictate the following exercises:—

Exercise 8.—Dotted Minims.

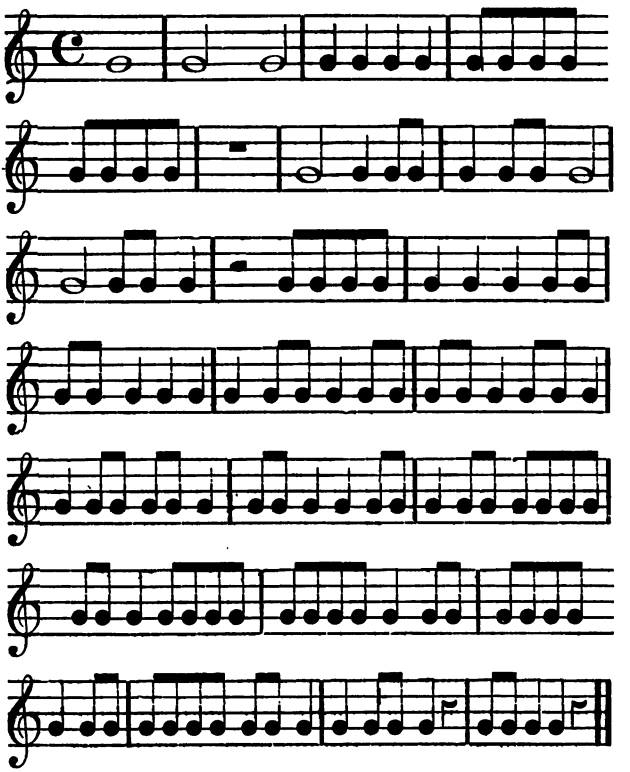


Exercise 9.—Various combinations of Quavers, with Semi-breves, Minims, Crotchets, and Half-Rests.



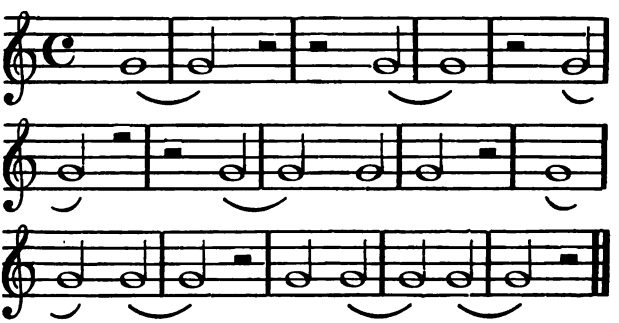


Exercise 10.—Other combinations of Quavers, with Semi-breves, Minims, Crotchets, and their Rests.



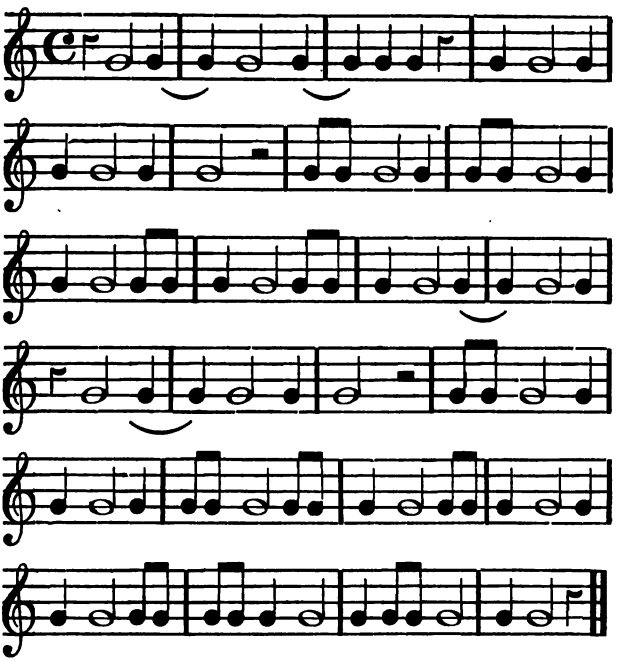
After the explanation of the alterative signs, the master shall dictate, through vocalizing, lessons upon the intonation of the first flat and the first natural; then, he shall explain what concerns the altered intervals and the chromatic scales, through sharps and flats. He shall dictate, through vocalizing, lessons upon the altered intervals, upon the inverted intervals, upon the major and minor modes, and upon the way to ascertain the tone of any piece of music. After explaining the syncope of both the strong and weak times of the measure, the examples of which he shall have dictated upon one single intonation, the master shall dictate, in the same manner, the following exercise :—

Exercise 11.—Of the Syncopes.



When the pupil shall have written this exercise, the master shall dictate to him, by vocalizing, appropriate lessons; afterwards, he shall dictate, upon one single intonation, the following exercise :—

Exercise 12.



This exercise must be followed by the dictating of appropriate lessons, through vocalizing ; which study may be prolonged as long as thought necessary, by continuing the analysis and dictation of lessons, according to the same system of teaching. Care shall be taken, previous to the vocalized dictation of lessons which might present fresh combinations of values, always to practice an exercise upon one single intonation, and upon the progressive collection of those various values, with which the pupil is not yet

habituated. It is also very useful to accustom pupils to compose, by themselves, many measures, with all the various combinations of the values of notes, upon one single intonation. Such exercise must be practiced in succession, upon each sort of measure, with 2, 3, 4 times, and the division of each time must be indicated by some sign whatsoever.

TABLES E. AND F.,

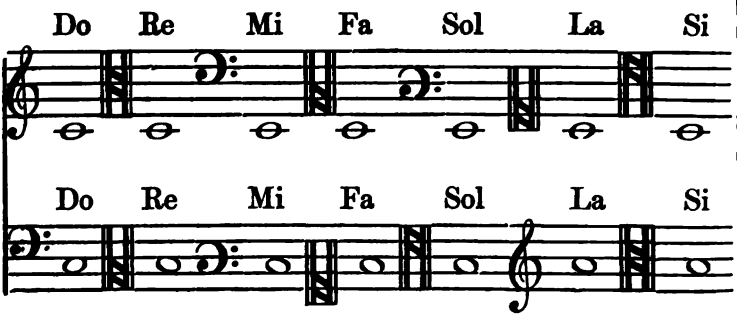
PRECEDED BY

THE CONNECTION OF THE VARIOUS CLEFS OR CLIFFS,

AND ILLUSTRATING

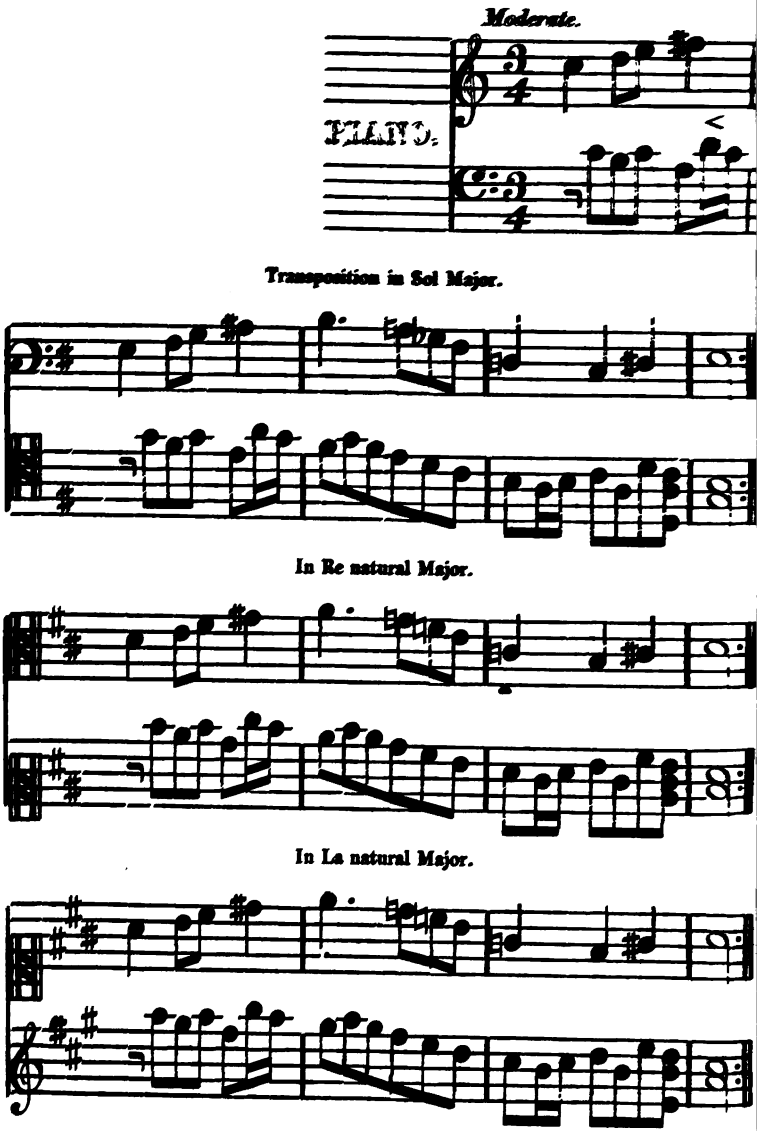
TRANSPOSITIONS BOTH IN SHARPS AND FLATS.

This is to show with what judgement the Cleffs or Cliffs were contrived in all their different positions; a gammut, every degree of which is written on the same line. Being noted down in Octave for the piano-forte, this gammut will serve as a guide for all sort of transposition.

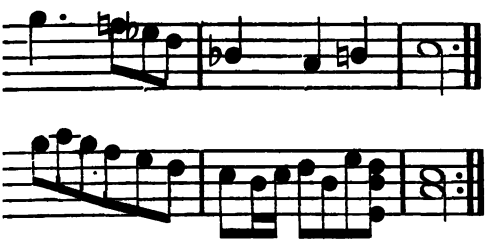


The above illustration shall be transposed in every other tone of the Scale; and in order to join practice to theory, the pupil shall transpose (by transcribing it) sundry pieces not complicated, at first, that he may succeed after a little application, in transposing at sight the more difficult compositions.

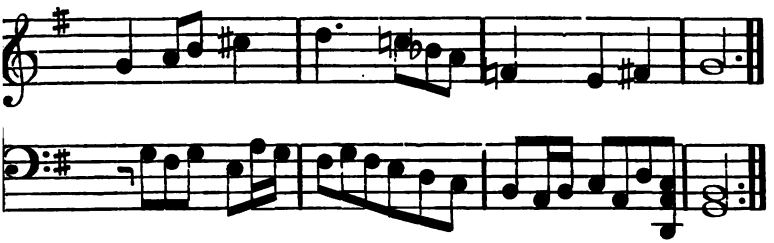
TABLE 1ST. TRANSPOSITIO



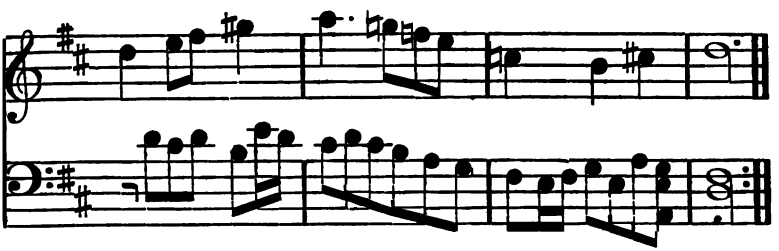
N ALL TONES WITH SHARPS.



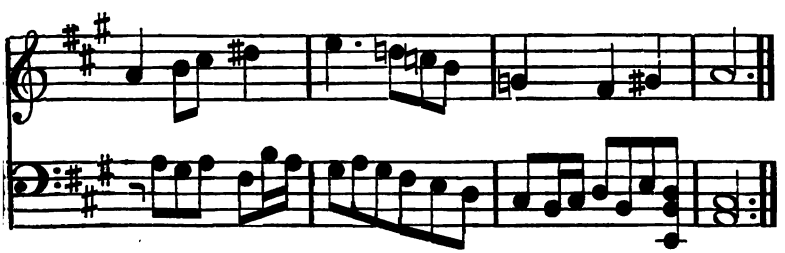
Effect and renotation in the Diapason and the clefs of the original, or Type-theme.



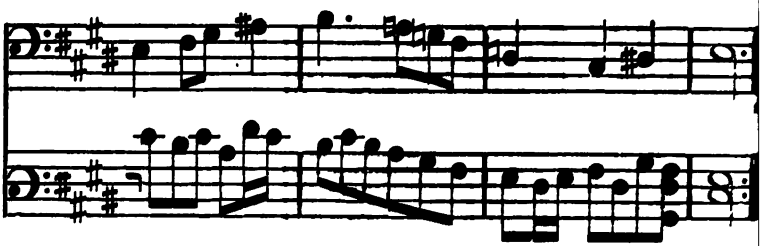
Effect and renotation.



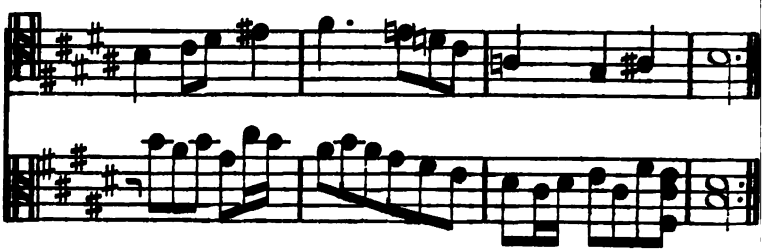
Effect and renotation.



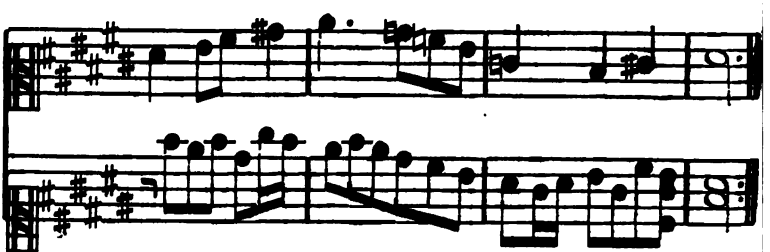
In Mi natural.



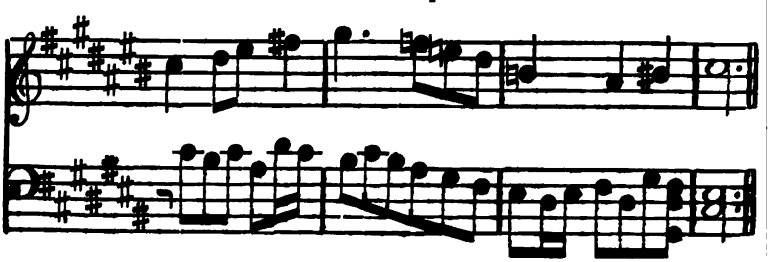
In Si natural.



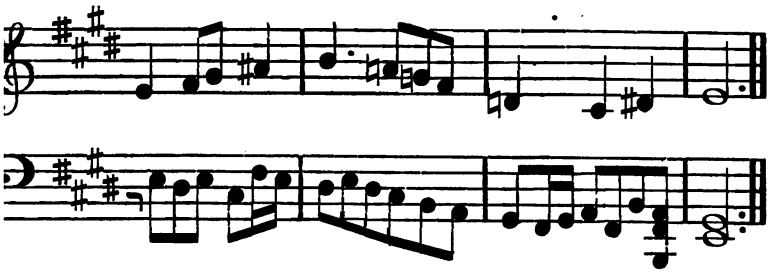
In Fa sharp.



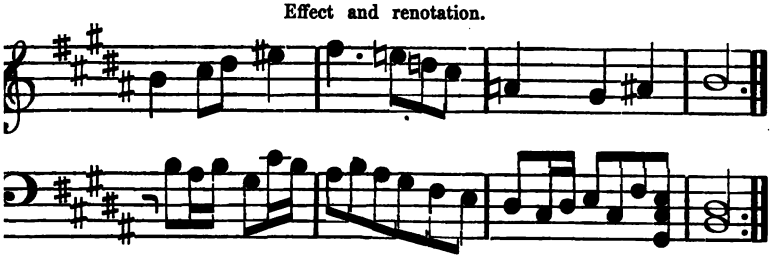
In Ut sharp.



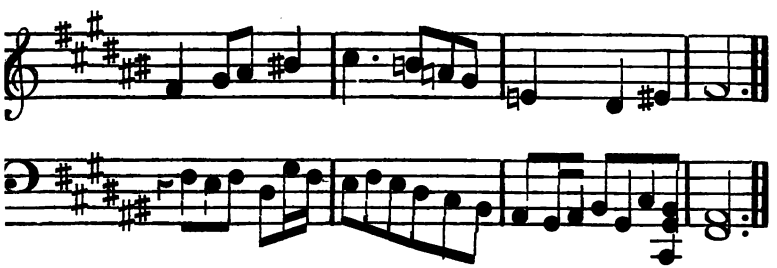
Effect and renotation.



Effect and renotation.

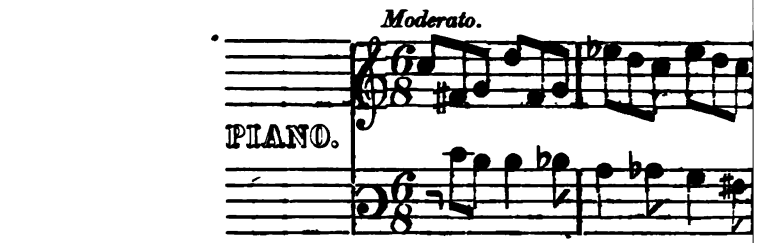


Effect and renotation.

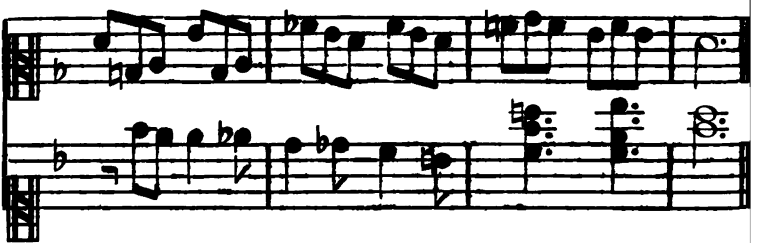


The two clefs being identical with those of the theme in Do natural Major, they have not been proffered a third time. The reader will just observe that in a similar transposition the simple sharp accidental is changed into double sharp.

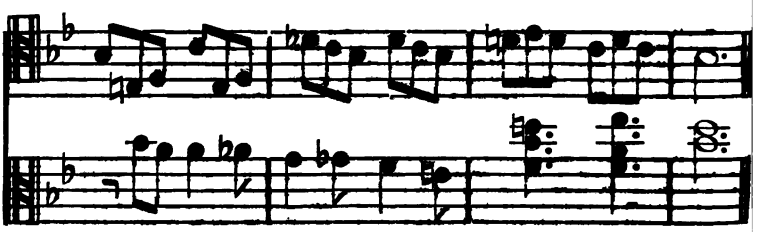
TABLE 2ND. TRANSPOSITIO



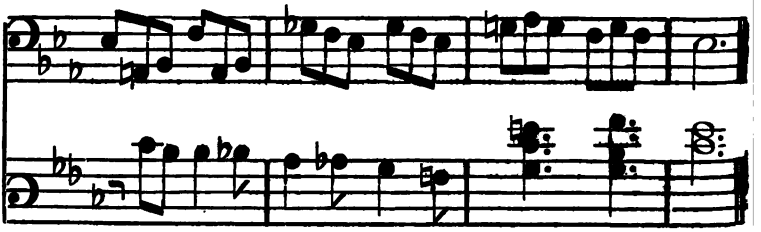
Transposition in Fa Major.



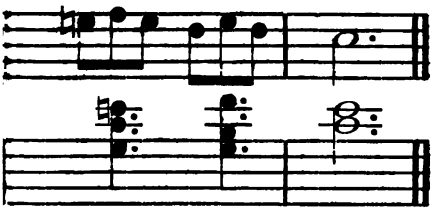
In Si flat.



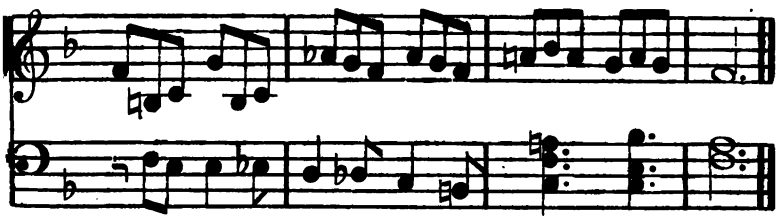
In Mi flat.



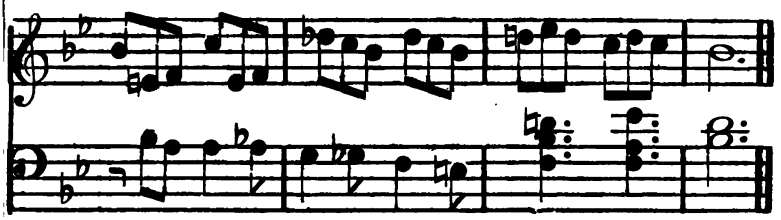
IN ALL TONES WITH FLATS.



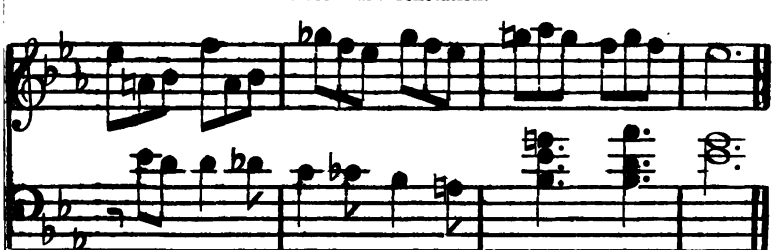
Effect and renotation in the two primitive clefs.



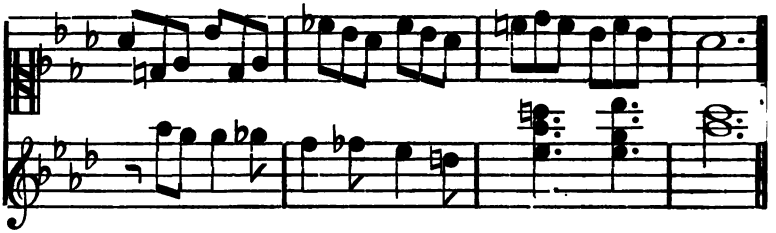
Effect and renotation.



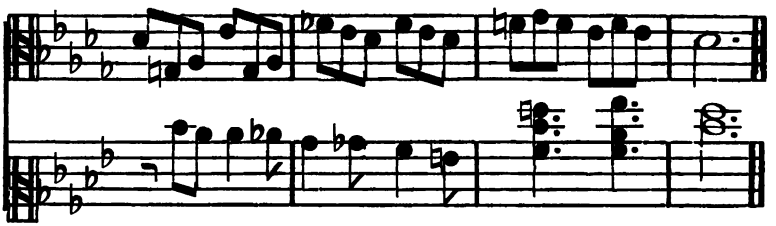
Effect and renotation.



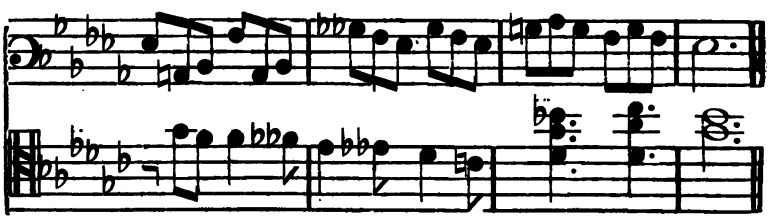
In La flat.



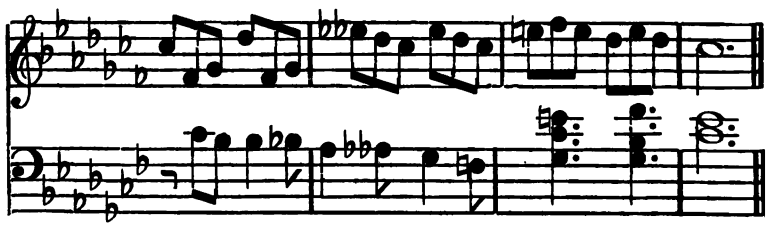
In Re flat.



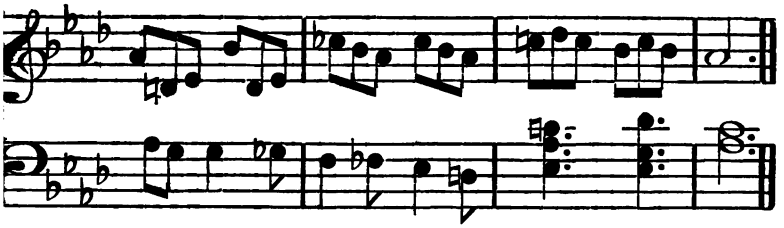
In Sol flat.



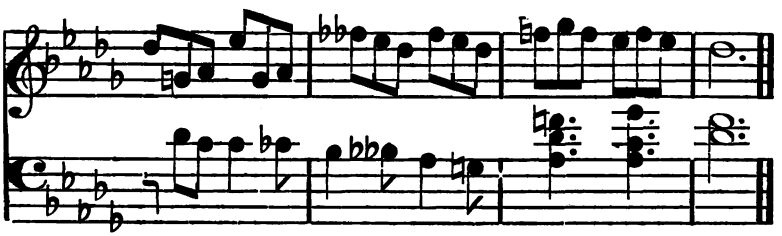
In Do flat.



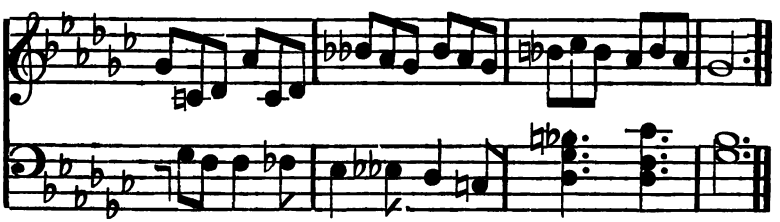
Effect and renotation.



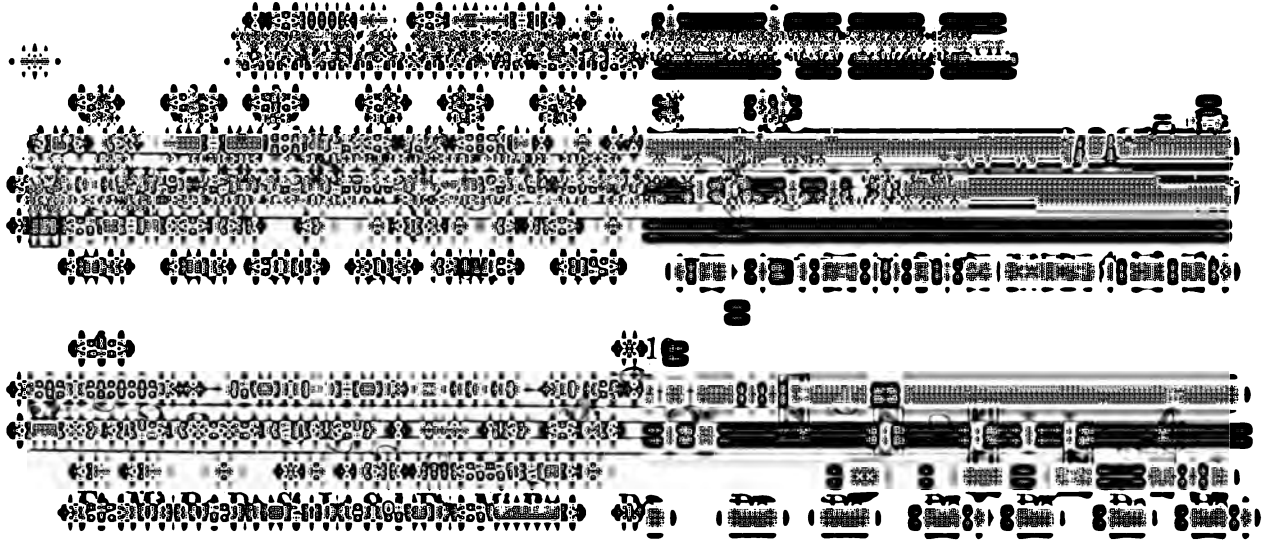
Effect and renotation.

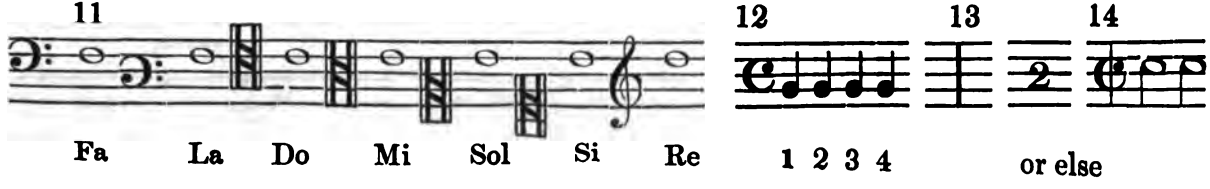


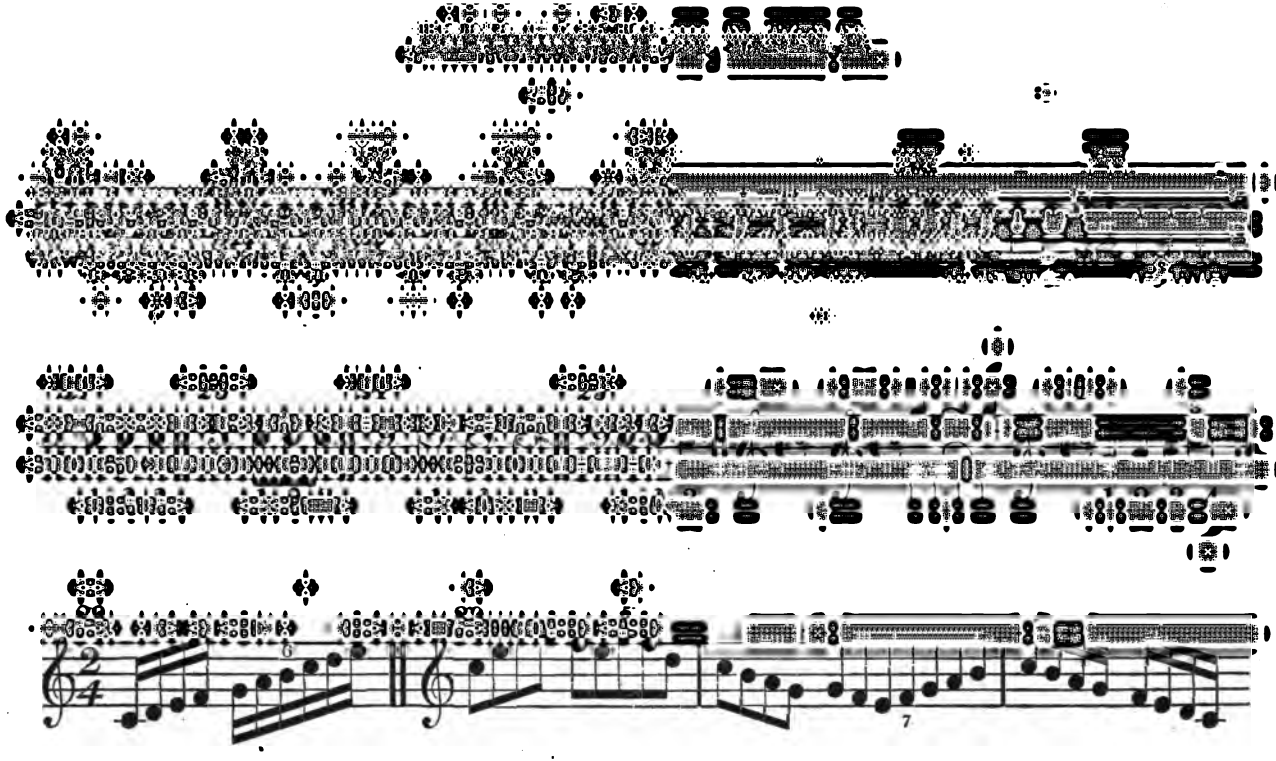
Effect and renotation.

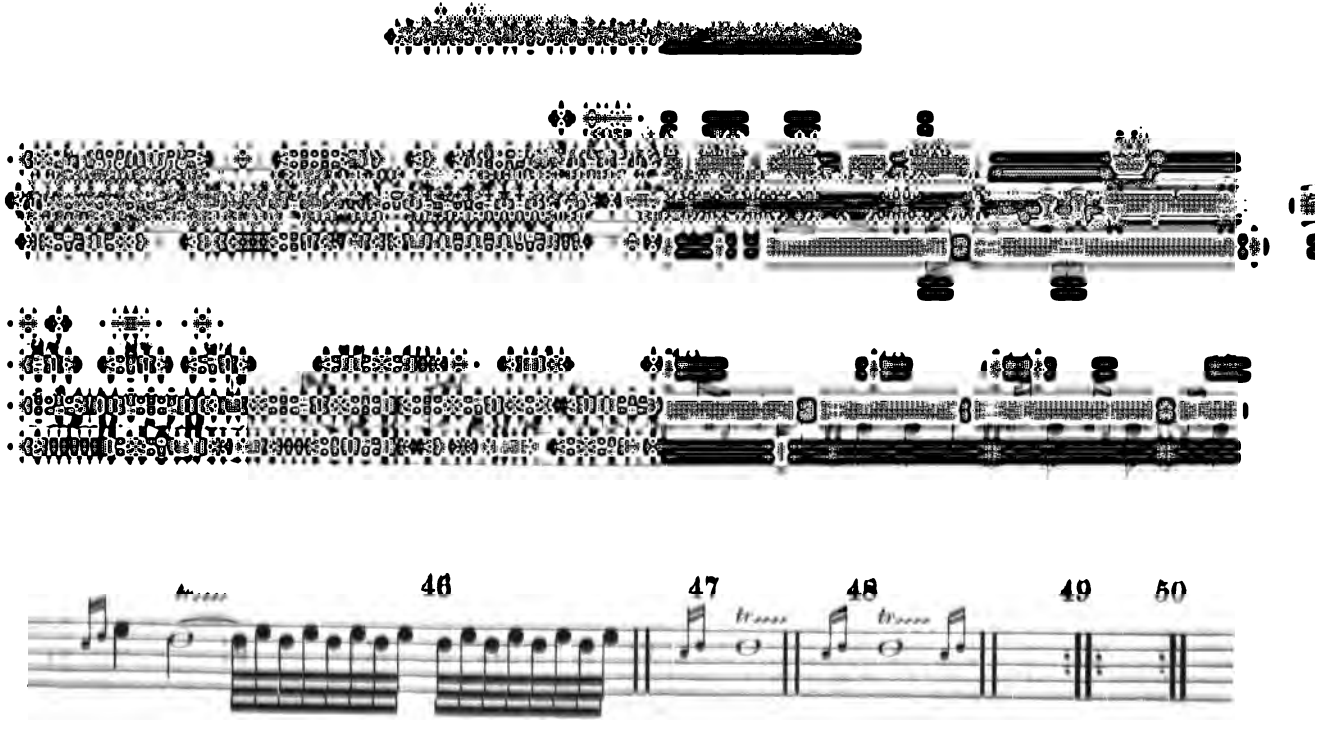


The two clefs being identical with those of the Theme in Do natural they have not been proffered a 3rd time. The reader will just observe that in a similar transposition the single flat accidental is changed into a double flat.




11
12
13
14
Fa
La
Do
Mi
Sol
Si
Re
1 2 3 4
or else




46
47
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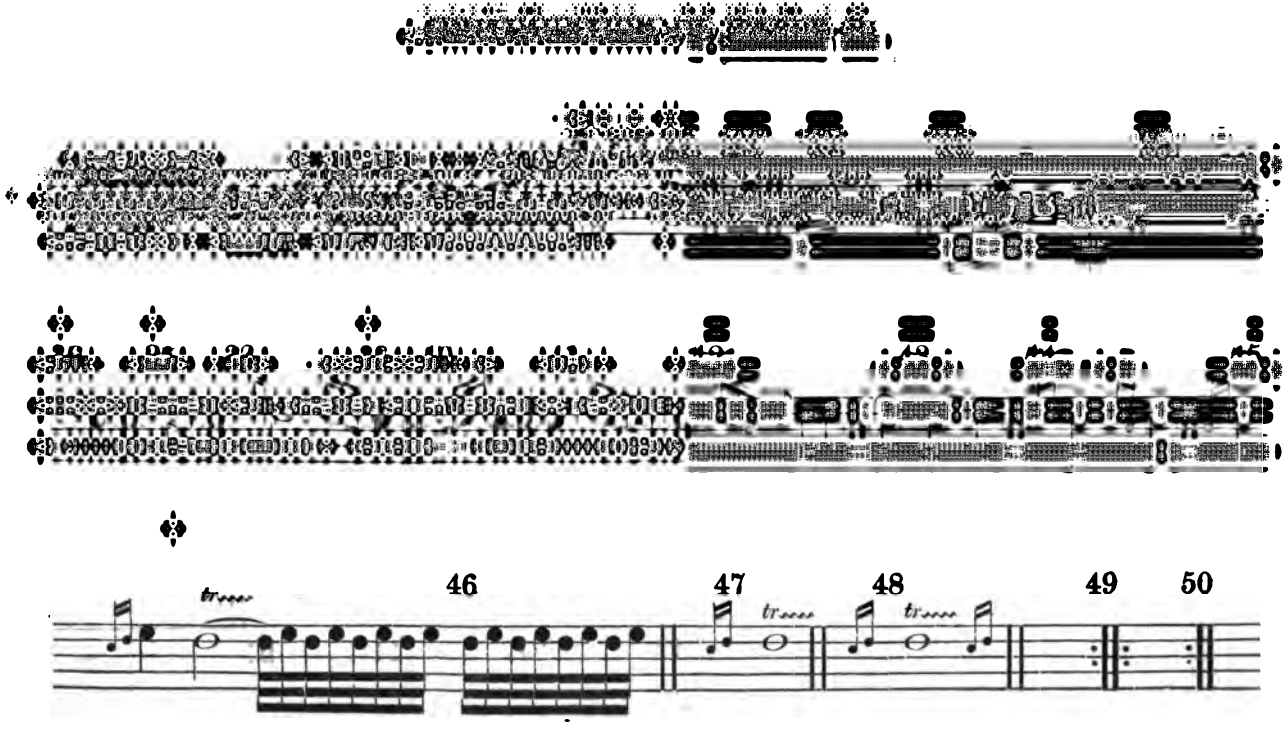
46
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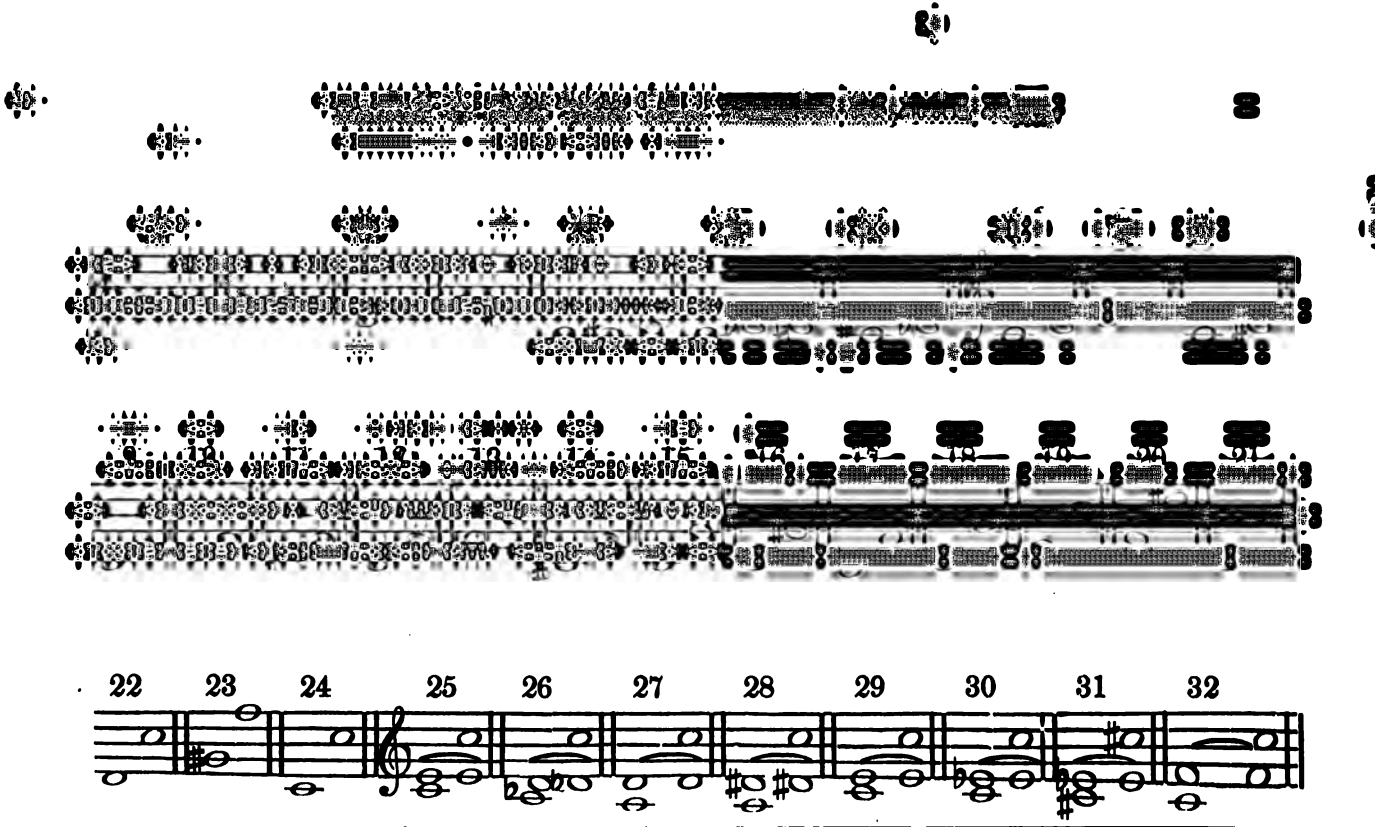
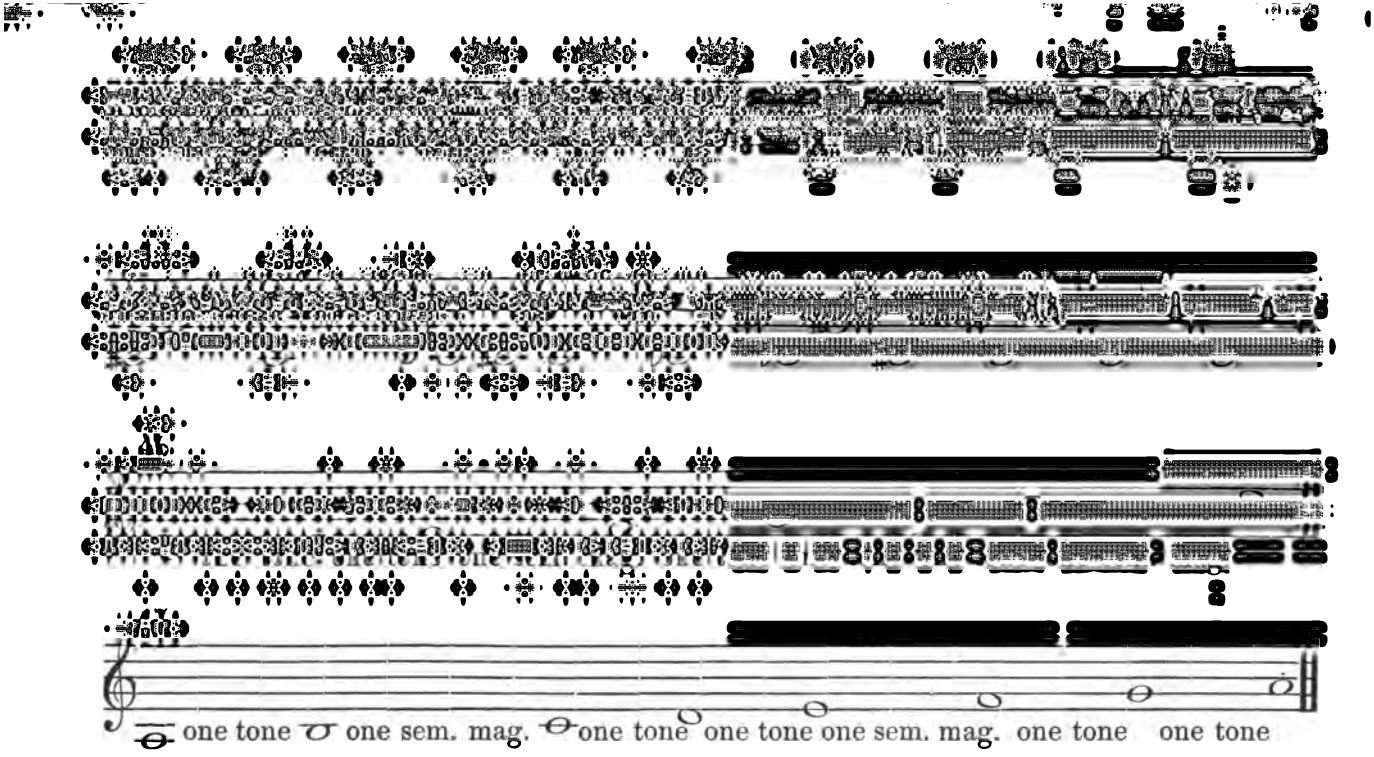
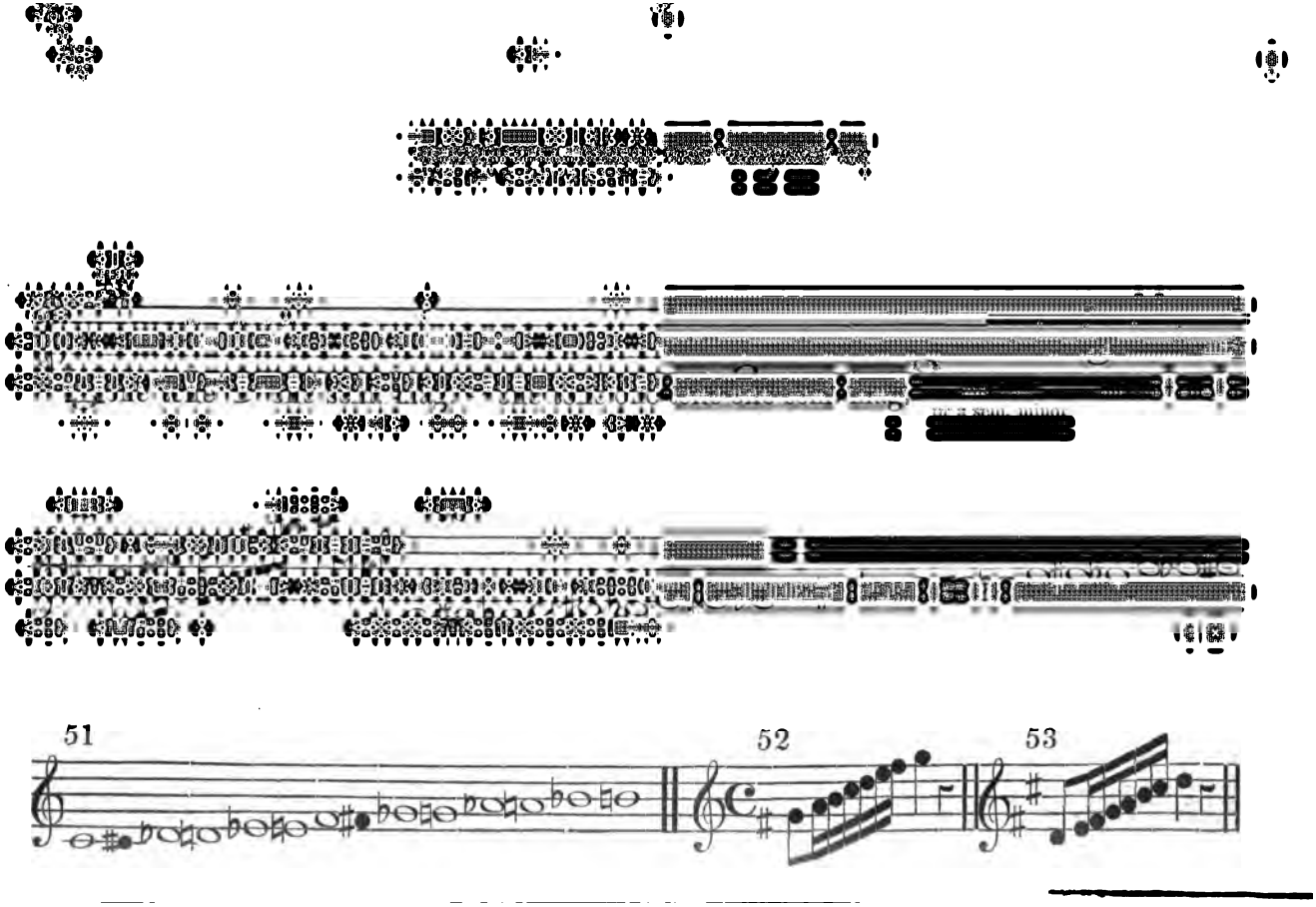

22 23 24 25 26 27 28 29 30 31 32


one tone one sem. mag. one tone one tone one sem. mag. one tone one tone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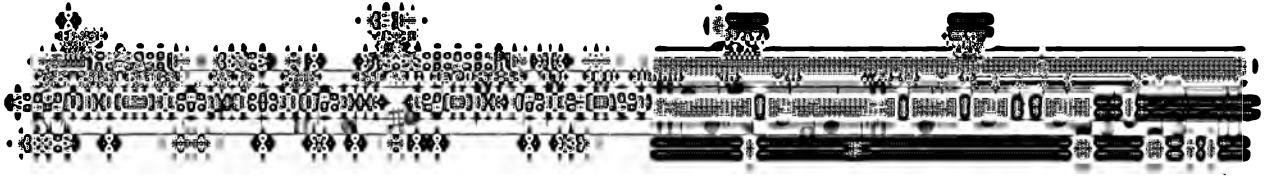
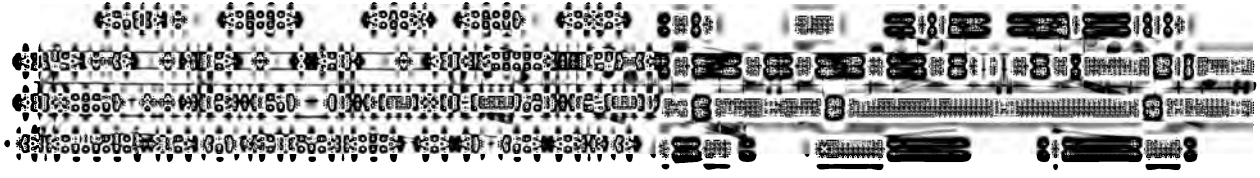
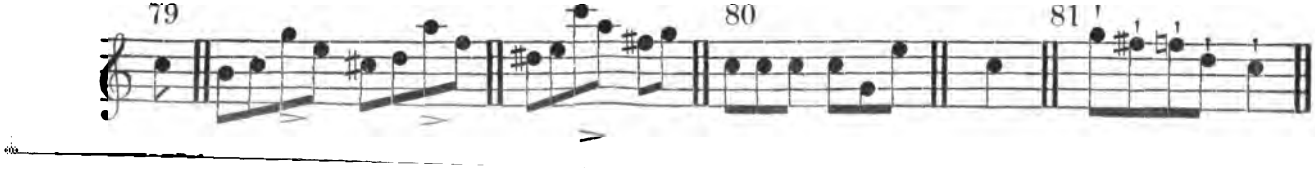
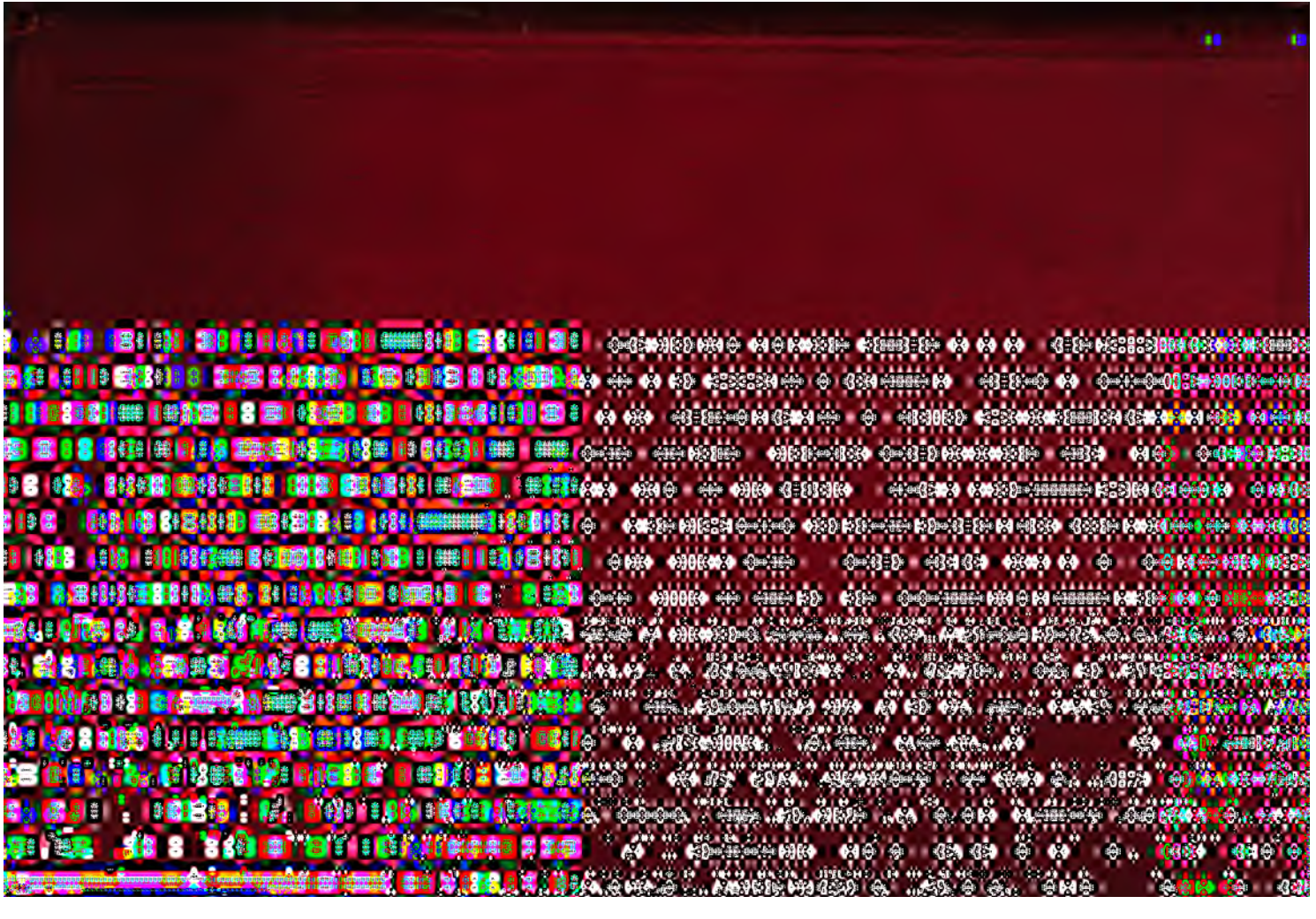
52
53

[redacted]







ERRATA.

Page xii, line 8, for "*scala*," read "*rigo*."
——— 25, for "*Tenor* clef," read also "*Do* clef."
—— 3, — 3, for "*ra*," read "*re*."
—— 15, — 16, add "(B. 13.)"
—— 10, — 4, for "*one* down," read "*two* down."
—— 21, — 11, add "(B. 28.)"
—— 31, — 16, for "*tone*," read "*half-tone*."
—— 32, — 3, add "(B. 61.)"
——— 6, add "(B. 62.)"
——— 17, add "(B. 63.)"
—— 37, — 21, for "*three*," read "*four*."
—— 40, — 25, for "2nd," read "7th."
—— 46, — 14, for "*flat*," read "*sharp*."
—— 47, — 26, after "*fa* sharp," insert "the scale of which is *fa* sharp, *sol* sharp, *la* sharp, &c."
—— 50, — 5, after "*mi* flat," insert "the scale of which is *mi* flat, *fa*, *sol*, *la* flat, &c."
—— 56, after line 6, insert "Q. How are certain sounds or notes, having both the slur or tie, and the dot, to be executed?"
"A. The performer must take the middle course between the slur and the dot. (C. 81.)"
—— 67, lines 24, 25, instead of "*composed*," read "*decomposed*."
—— 80, line 10, for "*proceded*," read "*preceded*."
—— 92, — 12, for "*right mode*," read "*straight movement*."
—— 99, — 2, for "*defect*," read "*effect*."
—— 156, — 7, for "*mode*," read "*movement*."